Adobe Media Encoder Help

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Chapter 1: Get started

What's new in Adobe Media Encoder

Top new features

November 2019 release (version 14.0)

HDR10 export with metadata

You can now add HDR10 metadata when you export HDR clips.

New file format support

Adobe Media Encoder provides robust native format support and improved performance for widely used file types.

New encoding presets for publishing video

New encoding presets available for publishing video to Adobe Stock.

See detailed new feature summary

Previous releases of Adobe Media Encoder

- Feature Summary | Adobe Media Encoder | 2019 releases
- Feature Summary | Adobe Media Encoder | 2018 releases

Adobe Media Encoder system requirements

Applicable for: November 2019 (14.0) release

System requirements for earlier releases: Media Encoder system requirements | 2019 releases

Minimum system requirements for Media Encoder

Windows

	Minimum requirement (suitable for SD or HD workflows)	Recommended (suitable for 4K or greater workflows)
Processor	Intel 6th Gen or newer CPU	Intel 7th Gen or newer CPU
Operating system	Microsoft Windows 10 (64-bit), version 1803 or later (required)	

RAM	8 GB of RAM	16 GB of RAM
Hard disk space	4 GB of available hard-disk space; additional free space required during installation (cannot install on removable flash storage devices)	8 GB of available hard-disk space; additional free space required during installation (cannot install on removable flash storage devices)
Monitor resolution	1280 x 800 display resolution	1920 x 1080 or greater display resolution
GPU	Adobe-recommended GPU cards for GPU-accelerated performance: • see Recommended graphics cards for Adobe Premiere Pro CC • Additional GPU cards when Media Encoder is installed as a standalone app, see Recommended AMD and NVIDIA video adapters for GPU acceleration	
Ethernet	1 Gigabit ethernet for HD shared network workflows	10 Gigabit ethernet for 4K shared network workflows
Internet	Internet connection and registration are necessary for required software activation, validation of subscriptions, and access to online services.*	

macOS

	Minimum requirement (suitable for SD or HD workflows)	Recommended (suitable for 4K or greater workflows)
Processor	Intel 6th Gen or newer CPU	
Operating system	macOS X v10.13 or later	macOS X v10.13 or later
RAM	8 GB of RAM (16 GB of RAM for HD media)	16 GB of RAM (32 GB for 4K or higher media)
Hard disk space	4GB of available hard-disk space; additional free space required during installation (cannot install on removable flash storage devices)	
Monitor resolution	1280 x 800 display resolution	1920 x 1080 or greater display resolution

GPU	Adobe-recommended GPU cards for GPU-accelerated performance: • see Recommended graphics cards for Adobe Premiere Pro CC • Additional GPU cards when Media Encoder is installed as a standalone app, see Minimum system requirements for Media Encoder	
Ethernet	1 Gigabit ethernet for HD shared network workflows	10 Gigabit ethernet for 4K shared network workflows
Internet	Internet connection and registration are necessary for required software activation, validation of subscriptions,and access to online services.*	

Minimum system requirements for HEIF support

To import HEIF format files, ensure that you have the following minimum system requirements:

mac OS Version 10.13 and upwards.

Windows 10 Version (64-bit), version 1809 or later (required). For Windows 10, you need to install both HEIF Image Extension and HEVC Video Extension. For more information on downloading the extensions, see HEIF Image Extensions and HEVC Video Extensions.

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Additional AMD and NVIDIA video adapters recommended for GPU acceleration

In addition to the following video adapters recommended for GPU acceleration in Adobe Media Encoder, you can also use Recommended graphics cards for Adobe Premiere Pro CC.

Windows CUDA

- NVIDIA GeForce GT 650M
- NVIDIA GeForce GT 755M
- NVIDIA GeForce GTX 680
- NVIDIA GeForce GTX 690
- NVIDIA GeForce GTX 775M
- NVIDIA Quadro K1100M
- NVIDIA Quadro K2000
- NVIDIA Quadro K2100M

- NVIDIA Quadro K2200
- NVIDIA Quadro K2000M
- NVIDIA Quadro K3000M
- NVIDIA Tesla K10

Windows OpenCL

- AMD FirePro S7000
- AMD FirePro S9000
- AMD FirePro W2100
- AMD FirePro W4100
- AMD FirePro W4170M
- AMD FirePro M5100
- AMD FirePro M6100
- AMD Radeon R9 280
- AMD Radeon R9 280X
- AMD Radeon R9 285
- AMD Radeon R9 290
- AMD Radeon R9 290X
- AMD Radeon R9 295X2
- AMD Radeon R7 265
- AMD Radeon R7260X
- AMD Radeon HD 8470
- AMD Radeon HD 8550M
- AMD Radeon HD 8570
- AMD Radeon HD 8570M
- AMD Radeon HD 8670
- AMD Radeon HD 8670M
- AMD Radeon HD 8690M
- AMD Radeon HD 8730M
- AMD Radeon HD 8740
- AMD Radeon HD 8750M
- AMD Radeon HD 8760
- AMD Radeon HD 8770M
- AMD Radeon HD 8790M
- AMD Radeon HD 8870
- AMD Radeon HD 8950
- AMD Radeon HD 8970

Adobe Media Encoder manual (PDF)

Find a PDF of articles to learn how to use Adobe Media Encoder.

Adobe Media Encoder manual (PDF)

Chapter 2: Encoding quick start and basics

Using the Preset Browser

The **Preset Browser** provides you with options that help streamline your workflow in Adobe Media Encoder.

System presets

System presets in the browser are organized as categories based on their use (such as Broadcast, Web Video) and device destination (such as DVD, Blu-ray, Camera, Tablet). You can modify these presets to create custom presets, also called **User Presets**.

In the **Preset Browser**, you can quickly find a preset using search, or using the enhanced navigation provided by the collapsible folder structure.

Custom presets, preset groups, and aliases

To create a custom User preset, do one of the following:

- Choose **Preset > Create Encoding Preset** to create a new encoding preset.
- Choose **Preset > Create Ingest Preset** to create a new ingest preset. To see more information about this feature, see Ingest Preset.
- Click the **Create New Preset** button in the Preset Browser and choose **New Encoding Preset** or **New Ingest Preset** from the pop up menu.

To create a new Preset Group, do one of the following:

- Choose **Preset > Create Group**
- Click the **Create New Preset Group** button in the Preset Browser

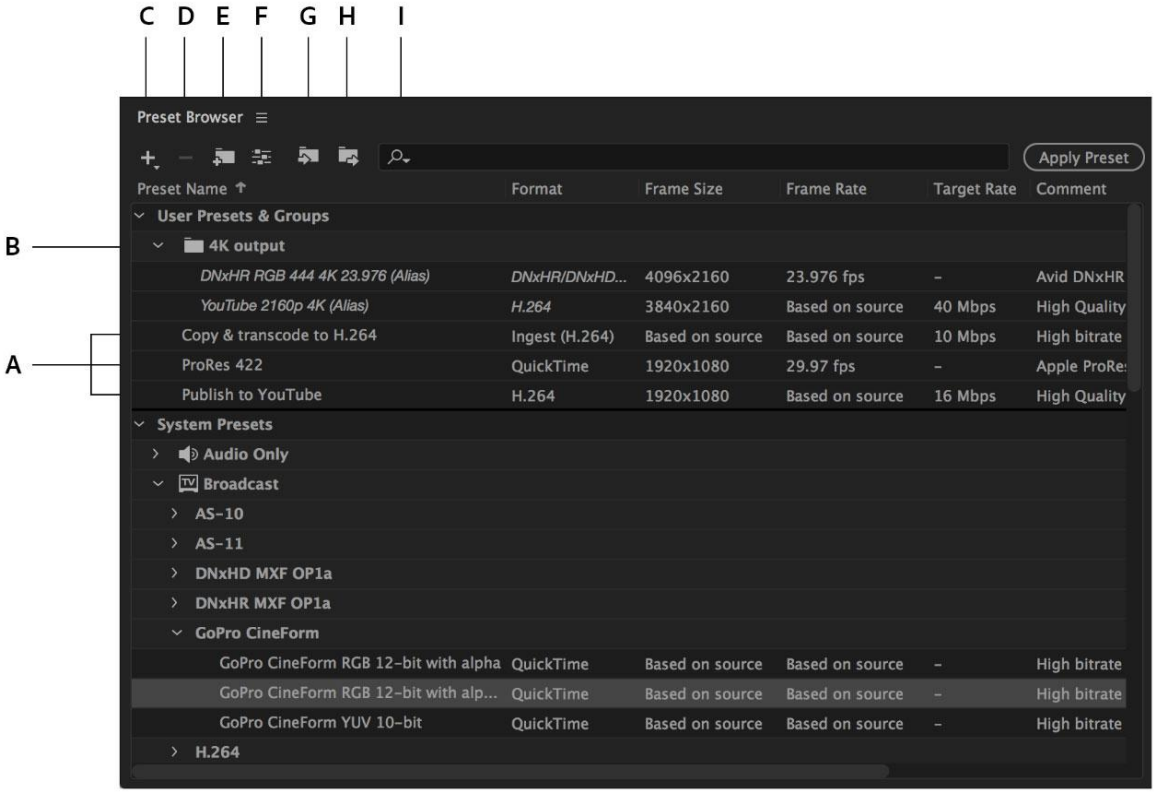
Preset Groups can contain user presets, aliases to presets, or other preset groups.

To create an alias to a system or user preset, do one of the following:

- Select a system or user preset in the Preset Browser and choose **Preset > Create Alias**
- Drag a system preset to the **User Presets** & **Groups** section of the **Preset Browser**
- Hold the **Alt (Windows)** or **Opt (Mac)** key down and drag a user preset to a different location in the **User Presets** & **Groups** section of the **Preset Browser**.

Managing Presets

To manage presets, use the **Preset** menu or the options in The **Preset Browser** (**Window**>**Preset Browser**). You can also right-click a preset in the **Preset Browser** to view the context menu for the available options.



The Preset Browser
***A** Custom preset **B** Preset group **C** Create new preset **D** Delete preset **E** Create new preset group **F** Preset settings **G** Import presets **H** Export presets **I** Search for presets*

Modify user presets

- To rename a preset, click the name of a selected preset. Type a name for the preset and press *Enter*. Alternatively, select **Preset** > **Rename** to rename a preset.
- To modify preset settings, select a preset, and select **Preset** > **Settings**.
- To delete a preset, select the preset and press *Delete*. Alternatively, select **Preset** > **Delete**.

Note:

*Only custom presets can be edited. Changes to system presets can be saved as new user presets by clicking the **Save A Copy** button in the **Preset Settings** dialog.*

Show the location of a preset in Finder or Explorer

Right-click the preset in the **Preset Browser** and select **Reveal Preset File**.

Quickly find a preset in the browser

As you type in the search field, the **Preset Browser** filters the preset list to match your search string. All columns are scanned for matching results.

Import and export presets

Presets can be imported and exported as EPR files. EPR files are saved in the XML format.

- Select **Preset** > **Import** to import EPR files. Imported presets appear in the **User Presets and Groups** section.
- Select **Preset** > **Export** to export selected presets as EPR files.

Note:

You can also drag-and-drop EPR files to the User Presets and Groups section.

Apply presets or preset groups to the Queue

To apply presets to sources in the Queue, do one of the following:

- Drag presets, preset groups, or aliases from the **Preset Browser** and drop them on sources or outputs in the **Queue**.
  - Dropping a preset on a source adds an output to the source.
  - Dropping a preset on an existing output replaces the settings of the output with the settings of the preset.
- To add an output to the source, drag a source from the **Queue** to a preset, preset group, or alias in the **Preset Browser**.
- To replace the settings of the output with the settings of the preset, drag an output from the **Queue** to a preset, preset group, or alias in the **Preset Browser**.
- Select a source in the **Queue** and double-click a preset, preset group, or alias in the **Preset Browser**.
- Select a source in the **Queue**. Select presets, preset groups, or aliases selected in the **Preset Browser**. Click **Apply Preset**.

Apply presets or preset groups to Watch Folders

To apply presets to watch folders in the **Watch Folders** panel, do one of the following:

- Drag presets, preset groups, or aliases from the **Preset Browser** and drop them on watch folders or outputs in the **Watch Folders** panel.
  - Dropping presets on a watch folder adds new outputs to the watch folder.
  - Dropping presets on an existing output replaces the settings of the output with the settings of the preset.
- To add an output to the watch folder, drag a watch folder from the **Watch Folders** panel to a preset, preset group, or alias in the **Preset Browser**.
- To replace the settings of the output with the settings of the preset, drag an output from the **Watch Folders** panel to a preset, preset group, or alias in the **Preset Browser**.
- Select a watch folder in the **Watch Folders** panel. *Alt* + *double-click* (Win) or *Opt* + *double-click* (Mac) a preset, preset group, or alias in the **Preset Browser**.
- Select a watch folder in the **Watch Folders** panel. Select presets, preset groups, or aliases in the **Preset Browser**. *Alt* + *click* (Win) or *Opt* + *click* (Mac) the **Apply Preset** button.

Apply presets to Premiere Pro sequences, After Effects compositions, and media assets during import

To apply presets to Adobe Premiere Pro sequences, do one of the following:

- Navigate within an Adobe Premiere Pro project in the Media Browser and drag-and-drop sequences to a preset, preset group, or alias in the Preset Browser.
- Drag a sequence from the Project panel of an open Adobe Premiere Pro project and drop it on a preset, alias, or preset group in the Preset Browser.

Note:

This procedure is the only way to add multiple presets to Adobe Premiere Pro sequences in a single step. The Export Settings dialog in Adobe Premiere Pro allows you to apply single presets when exporting sequences to Adobe Media Encoder.

Apply presets to After Effects compositions

- Navigate within an Adobe After Effects project in the Media Browser and drag-and-drop compositions to a preset, preset group, or alias in the **Preset Browser**.
- Drag a composition from the Project panel of an open After Effects project to a preset, preset group, or alias in the Preset Browser.

Apply presets to video and audio assets

- Drag media files from the Media Browser to a preset, preset group, or alias in the Preset Browser.
- Drag video and audio assets from Finder or Windows Explorer and drop them on a preset, preset group, or alias in the Preset Browser.

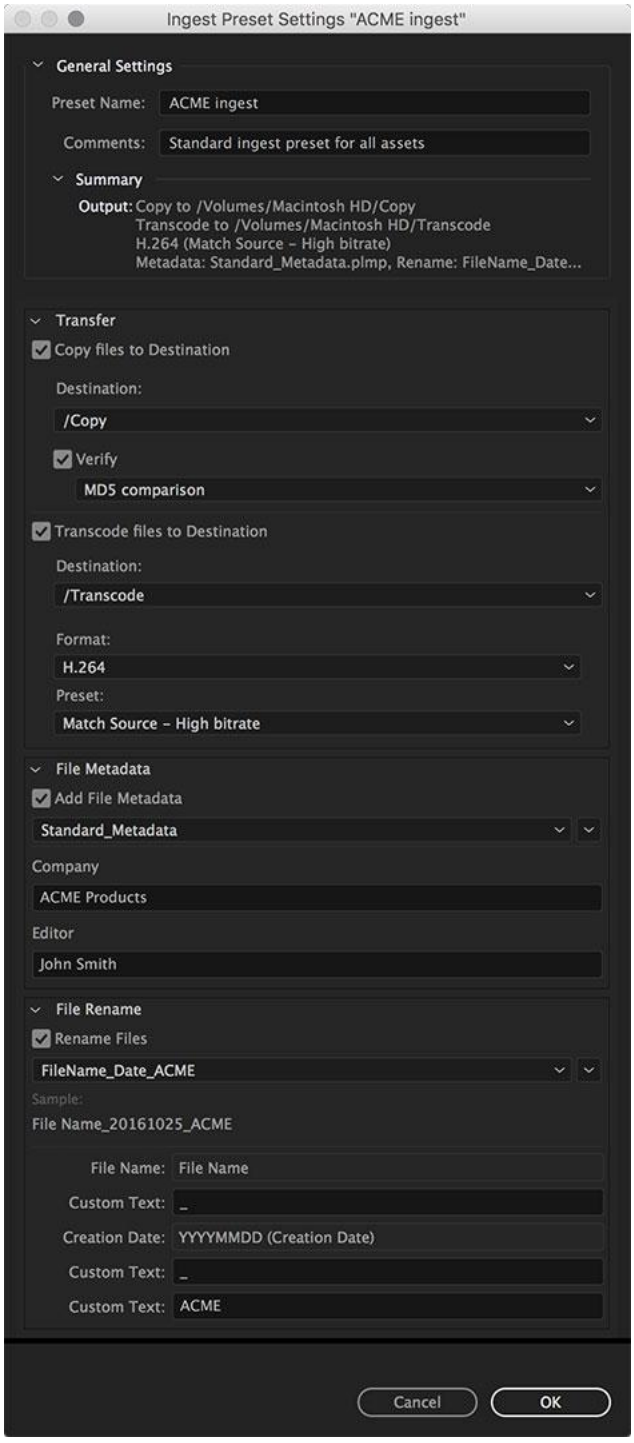
Important considerations when applying presets

- Dropping a single preset on an output replaces the output. The new outputs inherit the output path, output name, and source range settings from the targeted output
- Dropping a single preset on a source adds an output.
- Dropping a preset group (or multiple selected presets) on an output adds outputs. The new outputs inherit the output path, output name, and source range settings from the targeted output.
- Dropping a preset group (or multiple selected presets) on a source adds outputs. Settings such as output path from existing outputs are not inherited.

Using Ingest Presets with Media Encoder

Adobe Media Encoder now allows you to ingest media files from a camera onto a local drive so that you can quickly start editing in Premiere Pro. You can now launch AME, select the clips you want to ingest using the Media Browser and set In/Out points if necessary.

Ingest the clips by dragging them to an Ingest preset in the Preset Browser, or by dragging them directly to the Queue and applying an Ingest preset to the new sources there. The Ingest Preset Settings dialog lets you choose a destination on your local machine to copy the camera files to, choose a Transcode format, and set up Metadata or rename your assets if necessary. When the queue is done processing, you can import the files to your Premiere Pro project to begin editing.



Ingest Preset settings

To copy files from a camera or networked volume, turn on 'Copy files to destination' and specify a location for the ingested files by clicking 'Browse For Location' and selecting a destination folder. To ensure that the copied files match the original, select Verify and choose one of the following options:

- MD5 Comparison: Performs an MD5 check and ensures that the source file is the same as the ingested file.
- File Size Comparison: Checks whether the file size of the ingested file is the same as the size of the original movie clip.
- Bit by Bit Comparison: Does a CRC check and verifies whether the checksum of the source file is the same as the ingested file. If the files are different, the checksums don't match, and the test fails.

To transcode files during ingest, turn on 'Transcode files to destination' and specify a location for the ingested files by clicking 'Browse For Location' and selecting a destination folder. Next, choose a transcoding Format and Preset from any of the installed system presets or choose a custom Encoding preset that you previously created or imported to the Preset Browser.

Adding Metadata to Files During Ingest

You can add metadata during ingest by creating a custom form (or schema) to be applied to each ingested file as XMP metadata. To add metadata, turn on 'Add File Metadata' in the File Metadata section. To create a preset, do the following:

1. Click the **downward arrow icon** next to the list of metadata presets and choose **New Preset**.
2. Click + to add a metadata field.
3. Enter a name for the metadata field. Ensure that the name doesn't contain spaces.
4. For mandatory fields, click the check box next to the asterisk *.
5. Optionally, in **Input Metadata Value**, enter the value for the preset.
6. To add more fields, click the + button again.
7. Click **Save** to save the preset.

Note:

The metadata name and the metadata value together are called the metadata pair or key-value pair. You can choose to provide a default value to the name or add the value dynamically during ingest.

To edit a preset, do the following:

1. Select a **preset** in the menu.
2. Click the **downward icon** next to the menu and select **Edit**. Edit the values as required and click **Save**.
3. To save the preset with a different name, select **Save As.** Enter a new name for the preset.
4. To go back to the Metadata panel without saving changes, click **x**. To delete a preset, click the **Trash** icon.

Metadata presets can be shared with other users by sending them the preset file. This can be helpful by establishing consistent sets of metadata that your teams can leverage when organizing assets and content. To locate the presets on your computer, click the **downward icon** next to the **Preset** menu, and select **Show** in Explorer or Show in Finder. To import a preset, click the downward arrow next to the **Preset** menu and select **Import Preset.** Select the presets that you want to import and click **Open**. File Metadata presets are saved as *.PLMP* files in the following location:

- *Windows: C:\\Users\\\\Documents\\Adobe\\Adobe Media Encoder\\10.0\\Presets\\Metadata*
- *Mac: HD/Users//Documents/Adobe/Adobe Media Encoder/10.0/Presets/Metadata/*

Renaming files during ingest

You can rename files during ingest by creating renaming presets that add specific strings to the output file name.

Note:

Files that are a part of a complex folder structure (like P2) are not renamed.

To rename files on ingest, turn on 'Rename files' in the File Rename section. To create a preset for naming files, do the following:

1. Click the downward arrow icon next to the list of renaming presets and choose New Preset.
2. Click "+" to add an element to your custom naming preset.
3. Custom Text: Type characters you want added to the output file name. For example, your company's name, the project name, or a separator between two elements.
4. Date: Choose 'Ingest Date' to use the date files are added to the queue. Choose 'Creation Date' to use the timestamp date from the source files.
5. Time: Choose 'Ingest Time' to use the time files are added to the queue. Choose 'Creation Time' to use the timestamp time from the source files.
6. File Name: Adds the source file name (without the extension) as an elements in the new output name.

To add additional elements, click the "+" button again. Click Save to save the preset, enter a name for the preset, and ensure that the name doesn't contain spaces.

To edit file renaming presets, follow these steps:

1. Select the preset in the menu.
2. Click the downward icon next to the menu, and select
3. Edit the values as required and click Save.
4. To save the preset with a different name, select Save As and enter a new name for the preset.
5. To go back to the File Rename panel without saving changes, click "x".
6. To delete a preset, click the Trash icon.

Consistent naming conventions can be useful in collaborative workflows. You can share renaming presets with other users by sending them the preset file. To locate the presets on your computer, click the downward icon next to the Preset menu and select Show in Explorer or Show in Finder. To import a preset, click the downward arrow next to the Preset menu and select Import Preset. Select the presets that you want to import and click Open. File Rename presets are saved as .PLRP files in the following location:

- Windows: C:\Users\\Documents\Adobe\Adobe Media Encoder\10.0\Presets\Rename\
- Mac: HD/Users//Documents/Adobe/Adobe Media Encoder/10.0/Presets/Rename/

Working with Ingest Outputs in the Queue Panel

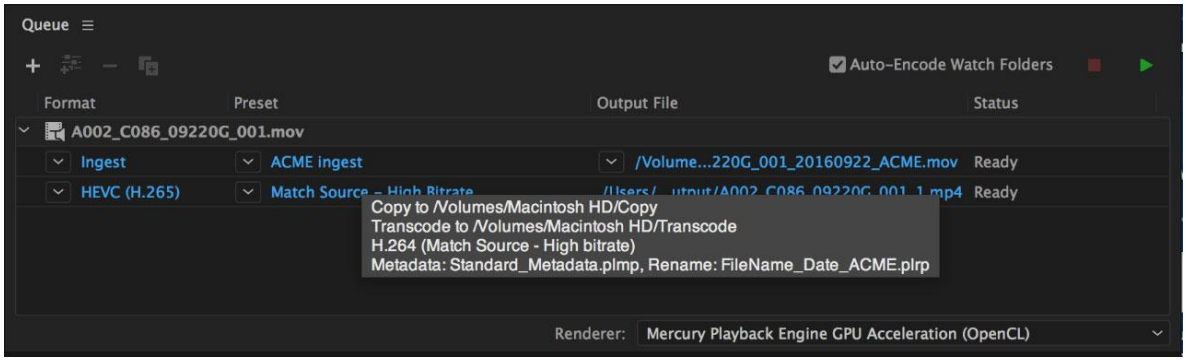
Ingest outputs in the queue behave in a way similar to Encoding outputs but with some important differences. The format of ingest outputs is always shown as 'Ingest'. If transcoding is enabled, the ingest output's tool tip will show the format and preset of the encoding preset it is associated with. For example: 'H.264 (Match Source - High bitrate)'

You can change an ingest output to an encoding output by choosing a different format from the Format popup menu. Conversely, you can change an encoding output to an ingest output by changing it's format to 'Ingest'. To edit an ingest output, do one of the following:

- Select the output and choose Preset > Settings
- Click the hot-text in the Format or Preset columns

This opens the Ingest Settings dialog where you can make any necessary changes. In order to save your settings click the OK button. This changes the ingest output's Preset Name to 'Custom' in the Queue.

Ingest destinations are shown in the Output File column. If both Copy and Transcode option are enabled you can toggle between the two paths by using the popup arrow to the left of the destination path. Click the destination's hot-text link to open the destination folder.



Ingest job in Queue

File formats supported for import with Media Encoder

Some filename extensions such as MOV, AVI, MXF, and FLV denote container file formats rather than representing specific audio, video, or image data formats. Container files can contain data encoded using various compression and encoding schemes. Adobe Media Encoder can import these container files, but the ability to import the data that they contain depends on which codecs (specifically, decoders) are installed.

By installing more codecs, you can extend the ability of Adobe Media Encoder to import extra file types. Many codecs must be installed into the operating system and work as a component inside the QuickTime or Video for Windows formats. Contact the manufacturer of your hardware or software for more information about codecs that work with the files that your specific devices or applications create.

Note:

As of September 15 2017, Adobe Creative Cloud apps now rely on your operating system (OS) to decode/encode Dolby Digital and Dolby Digital Plus audio formats. Adobe no longer bundles the native libraries from Dolby with Creative Cloud products.

For information about how this change affects Dolby audio playback in your product, see Adobe Creative Cloud apps use native OS support for Dolby.

Video and animation formats

Format	Description
3GP	3GPP file format
AAF	Advanced Authoring Format
ARCUTX	Adobe rough cut format. This format is supported only when queued from Prelude, and cannot be imported directly.
Animated GIF (GIF)	Supported on Windows only, QuickTime Animation files with Delta Frames
ARI	ARIRAW format
AVC-Intra, AVC-Intra LT, AVC Long GOP (Op1a), AVC Long GOP (Op1b) including AVC-Ultra	Panasonic codecs
Cinema DNG	High-resolution raw format
RMF	Canon RAW format, Canon XF-HEVC, Canon C4
DV Stream	Native video format used for tape
DNxHD Op1a	Supported in MXF container
DNxHR	Supported in MXF container
FLV, F4V.	Flash video
MOV	GoPro CineForm format
HEVC	High Efficiency Video Coding. HEVC (also known as H.265) codec footage in a QuickTime (.MOV) container, such as produced by an iPhone or iPad with iOS 11 or a DJI Phantom 4 drone. VFR support. HEVC Hardware Encode (Feature available on both Mac OSX 10.13 and later and Windows 10 RS5). For information on HEVC video extensions supported on Windows, see HEVC Video Extensions.
IMX	Supported in MXF container
JPEG2000 MXF Op1a	Supported in MXF container
MXF	Media eXchange Format. Supports MXF wrapped DV (DALET). Note: Adobe Media Encoder supports ARRIRAW files in an MXF container.
MPEG, MPE, MPG, M2V, MPA, MP2, M2A, MPV, M2P, M2T, MTS, MP4, M4V, M4A, VOB, 3GP, AVC, h.264	MPEG-1 (Audio Layer II), MPEG-2, and MPEG-4 formats. Variable Frame Rate (VFR) support in h.264. Mac H.264 (Feature available on Mac OSX 10.13 and later). Win-Intel H.264 Hardware Encode. Hardware accelerated decode is supported for H.264, .mov, and .mp4 containers in both VFR and CFR on Mac 10.13 and later versions, and Windows 10 with supported Intel HW.
MXF OP1a	Supported in MXF container
Netshow ASF	Windows only
P2 Movie	Supported in MXF container
CINE	Phantom CINE format
MOV	QuickTime movie. HEVC (also known as H.265) codec footage in a QuickTime (.MOV) container.

R3D	RED Raw, RED Helium, RED WEAPON
SonyRAW	Supported in MXF container
Sony Venice V3, Sony Venice V4	Supported in MXF container
AVI, WAV, BWF	Video for Windows and macOS(requries QuickTime player), AVI Motion JPEG files on macOS
WMV, WMA, ASF	Windows Media
XAVC Intra, XAVC Long GOP	Sony codecs

Note:

1. FLV and F4V formats are container formats that are associated with a set of video and audio formats. F4V files generally contain video data that is encoded using an H.264 video codec and the AAC audio codec. FLV files generally contain video data that is encoded using the On2 VP6 or Sorenson Spark codec and audio data encoded using an MP3 audio codec. Adobe Media Encoder, however, can import FLV files using the On2 VP6 video codec, not the Sorenson Spark codec. Also, Premiere Pro does not support FLV import.
2. Media eXchange Format (MXF) is a container format. Adobe Media Encoder can only import some kinds of data contained within MXF files. It can import the Op-Atom variety used by Panasonic cameras using the DV, DVCPRO, DVCPRO50, DVCPRO HD, and AVC-Intra codecs to record to Panasonic P2 media. Adobe Media Encoder can also import XDCAM HD files in MXF format.
3. Several formats associated with specific modern cameras use MPEG-4 encoding. For example, the XDCAM EX format uses MP4 files, and the AVCHD format uses MTS files.

Audio formats

Format	Description
ASND, multi-track files imported as merged single track	Adobe Sound Document
Adobe Audition tracks	Audition track format
AAC, M4A	Advanced Audio Coding
AIF, AIFF	Audio Interchange File format
AVI, WAV	Video for Windows. Require QuickTime Player on Mac OS.
MP3, MPEG, MPG, MPA, MPE	MPEG Audio Layer 3
MPEG 2	MPEG 2
MOV; on Windows, require QuickTime player	QuickTime format
WAV	Waveform format
WMA, Windows only	Windows Media Audio format

Still-image formats

Format	Description
AI, EPS	Adobe Illustrator
ARI	ARRIRAW

BMP, DIB, RLE	Bitmap
CIN, DPX	Cineon/Digital Picture Exchange. Support for DPX asynchronous decode.
GIF	Graphics Interchange Format
HEIF	High Efficiency File Format supported on both Mac OS 10.13 or higher, and Windows 10 (version 1809 or higher). On Windows, both the HEIF image extension and the HEVC Video Extension needs to be installed. For information on HEIF image and HEVC Video extensions, see HEIF Image Extensions and HEVC Video Extensions.
ICO; Windows only	Icon File
JPE, JPG, JPEG, JFIF	JPEG
OpenEXR	High dynamic range file format
PSD	Photoshop
PIC, PCT	PICT
PNG	Portable Network Graphics
TGA, ICB, VDA, VST	Targa
TIF, TIFF	Tagged Interchange File

Note:

You can import files of any still-image format as a sequence. For more information, see Import items into the encoding queue.

Closed captioning formats

Format	Description
DFXP	Distribution Format Exchange Profile
MCC	MacCaption VANC
PTL, PRTL	Adobe Premiere Title
SCC	Scenarist Closed Caption
SRT	Subrip Subtitle format
STL	EBU N19 Subtitle
XML	W3C/SMPTE/EBU Timed Text

Project file formats

Format	Description
AEP, AEPX	After Effects project
CHPROJ	Adobe Character animator project

CMX3600 EDL	Edit decision list (EDL)
FCP XML	Final Cut Pro XML
PRPROJ	Adobe Premiere Pro project

Working with log files

Encoding log file

The encoding log file is a plain-text file that contains a record of all files that were queued for encoding, whether successfully completed or not. The encoding status of each file you encode is appended to the end of the file (placing the newest entry at the end of the file). The log file adds entries until you manually clear them. To clear log file entries, open the file in a text editor, select all of the entries, delete them, and save the empty file using the default filename (AMEEncodingLog.txt).

The log file is stored in the following location:

- Windows 7 & 8: C:\Users\[user]\Documents\Adobe\Adobe Media Encoder\8.0\AMEEncodingLog.txt
- Mac OS: /Users/[user]/Documents/Adobe/Adobe Media Encoder/8.0/AMEEncodingLog.txt

To view the log file, choose File > Show Log or press Ctrl + L.

There are two log files:

- AMEEncodingLog.txt: for successfully encoded jobs.
- AMEEncodingErrorLog.txt: for jobs that failed, or were stopped by the user.

Error log file

The log files, and error log files are stored in the same location as the Adobe Media Encoder files.

To view the error log file, choose File > Show Errors.

Files supported for export with Media Encoder

To export a file using Adobe Media Encoder, select a format in the **Export Settings** dialog box for the output. The selected format determines the preset options that are available. Select the format best suited for your desired output.

Adobe Media Encoder is used both as a stand-alone application and as a component of Adobe Premiere Pro, After Effects, Prelude, Audition, and Animate. The formats that Adobe Media Encoder can export depend on which of these applications are installed.

Some filename extensions—such as MOV, AVI, and MXF —denote container file formats rather than denoting a specific audio, video, or image data format. Container files can contain data encoded using various compression and encoding schemes. Adobe Media Encoder can encode video and audio data for these container files, depending on which codecs (specifically, encoders) are installed. Many codecs must be installed into the operating system and work as a component inside the QuickTime or Video for Windows formats.

Depending on other software applications that you have installed, the following options are available.

Note:

As of September 15 2017, Adobe Creative Cloud apps now rely on your operating system (OS) to decode/encode Dolby Digital and Dolby Digital Plus audio formats. Adobe no longer bundles the native libraries from Dolby with Creative Cloud products.

For information about how this change affects Dolby audio playback in your product, see Adobe Creative Cloud apps use native OS support for Dolby.

Video and animation

Format	Description
Animated GIF	Supported on Windows and Mac Operating Systems, supports match source.
AS-10	
AS-11	AVCI for HD Shim, IMX for SD Shim. IMX is MPEG-2.
DNxHR/DNxHD MXF OP1a	Supported in MXF container.
H.264: AAC, 3GP, MP4, M4V, MPA (audio), WAV (PCM audio)	Audio options are AAC and MPEG. MPEG audio option includes MPEG-1, Layer I & MPEG-1, Layer II. Supports match source.
H.264: Blu-ray: M4V, WAV (PCM audio)	Audio options include PCM. MPEG audio option includes MPEG-1, Layer I & MPEG-1, Layer II, Blu-ray-compliant primary stream, and Blu-ray-compliant secondary audio stream.
HEVC (H.265): 4K HD, 8K HD, HD 720p, HD 1080p	Match Source - High Bit Rate, SD 480p, and SD 480p Wide. Supports 8-bit encoding and 10-bit encoding including High Dynamic Range and Rec2020.
MPEG-2: M2T, M2V, MPA, MPG, WAV (PCM audio)	Audio options are MPEG and PCM. Supports match source.
MPEG-2 DVD (M2V, MPG, MPA (audio), WAV (PCM audio)	Supports match source.
MPEG-2 Blu-ray (M2V, M2T, WAV)	
MPEG-4 (3GP, MP4, M4V, AAC (audio))	Audio option is AAC.
MXF OP1a (AVC-Intra, JPEG 2000, XAVC, IMX, XDCAM, XDCAM EX, XDCAM HD, DV, DVCPRO and AVC-LongGOP), XAVC Intra (including Hybrid Log Gamma) and XAVC LongGOP	Supported in MXF container.
Animation, Apple ProRes, ProRes Export in MXF (Mac/Win), DV formats, GoPro CineForm, Uncompressed RBG 8-bit, Uncompressed YUV 10-bit 4:2:2, Uncompressed YUV 8 bit 4:2:2, DNxHD, DNxHR, and PNG, QuickTime MOV	Native QuickTime support.
AVC-Intra, AVC-LongG, DV, DVC PRO, DVC PRO 50, DVC PRO HD	P2 Movie Format.
AVI, AVI (uncompressed)	Windows only.
Wraptor DCP	

Note:

MXF is a container format. Adobe Media Encoder can encode and export movies in the Op-Atom variety of MXF containers using the DVCPRO25, DVCPRO50, and DVCPRO100, and AVC-Intra codecs. Premiere Pro can export MXF files containing the MPEG-2 essence items that comply with the XDCAM HD format used by such systems as Avid Unity. The stand-alone Adobe Media Encoder can also export files in this format.

Still image and still-image sequence formats that support match source

- Bitmap (BMP; Windows only)
- DPX
- GIF (Windows only)
- JPEG
- OpenEXR
- PNG
- Targa (TGA)
- TIFF (TIF)

Note:

To export a movie as a sequence of still-image files, select Export As Sequence on the Video tab when a still-image format is selected.

Audio

- Advanced Audio Coding (AAC), Version 1, and Version 2
- Audio Interchange File Format (AIFF)
- mp3 format
- Waveform Audio (WAV)

Support for web distribution

- Facebook 720HD
- Twitter 720P
- Vimeo 480p SD, 480p SD Wide, 720p HD, 1080p HD
- Web Video DG Fast Channel 480/512 MPEG-2
- YouTube 480p SD, 480p SD Wide, 720p HD, 1080p HD, 2160p 4K

Codecs support for Adobe Media Encoder installed with other products

- With Adobe Premiere Pro, After Effects, and Prelude: All codecs are supported. However, HEVC is not supported during the trial period in Adobe Premiere Pro, After Effects, and Prelude.
- With all other products: All codecs are supported except
  - AS-11 SD
  - HEVC
  - MPEG-2
  - MPEG-2 DVD
  - MPEG-2 Blu-ray
  - MXF OP1a

Default keyboard shortcuts

Application shortcuts

Result	Windows	Mac OS
Open Preferences dialog	*Ctrl+,*	*Cmd+,*
Keyboard Shortcuts dialog	*Shift+Ctrl+Alt+K*	*Shift+Cmd+Opt+K*
Quit AME	*Ctrl+Q*	*Cmd+Q*
Add Source	*Ctrl+I*	*Cmd+I*
Add watch folder	*Ctrl+Alt+I*	*Cmd+Opt+I*
Start/Pause Queue	*Enter*	*Enter*
Stop Queue	*Esc*	*Esc*
Stop Current Item	*Ctrl+ - (minus)*	*Cmd+ - (minus sign)*
Save Queue	*Ctrl+S*	*Cmd+S*
Show Log	*Ctrl+L*	*Cmd+L*
Show errors	*Ctrl+Alt+L*	*Cmd+Opt+L*
Undo	*Ctrl+Z*	*Cmd+Z*
Redo	*Shift+Ctrl+Z*	*Shift+Cmd+Z*
Redo	*Ctrl+Y*	*Cmd+Y*
Cut	*Ctrl+X*	*Cmd+X*
Copy	*Ctrl+C*	Cmd+C
Paste	*Ctrl+V*	*Cmd+V*
Clear	*Delete*	*Delete*
Duplicate	*Ctrl+D*	*Cmd+D*
Select All	*Ctrl+A*	*Cmd+A*
Deselect All	*Ctrl+Shift+A*	Cmd+Shift+A
Skip Selection	*Ctrl+Shift+.*	*Cmd+Shift+.*
Reset Status	*Ctrl+.*	*Cmd+.*
Open Export Settings dialog	*Ctrl+E*	*Cmd+E*
Restore AME preferences to default state	**Hold *Shift* Key during launch**	**Hold *Shift* Key during launch**
Launch Help	*F1*	*F1*

Preset shortcuts

Result	Windows	Mac OS
Open Preset Settings dialog	*Ctrl+Alt+E*	*Cmd+Opt+E*
Apply to queue	*Ctrl+U*	*Cmd+U*
Apply to watch folders	*Ctrl+Alt+U*	*Cmd+Opt+U*
Create Encoding preset	*Ctrl+N*	*Cmd+N*
Create Ingest preset	*Ctrl+Alt+N*	*Cmd+Opt+N*
Create preset group	*Ctrl+G*	*Cmd+G*
Create alias to preset	*Ctrl+B*	*Cmd+B*
Rename user preset or preset group	*Ctrl+R*	*Cmd+R*

Preset Browser shortcuts

Result	Windows	Mac OS
Apply preset to source in Queue	Double-Click preset	Double-Click preset
Apply preset to Watch Folder	*Alt*+Double-Click preset	*Opt*+Double-Click preset
Create alias to System preset	Drag preset	Drag preset
New preset from System preset	*Alt*+Drag preset	*Opt*+Drag preset
Create alias to User preset	*Alt*+Drag preset	*Opt*+Drag preset
Open/Close folder and all sub-folders	*Ctrl*+Double Click preset	*Cmd*+Double Click preset
Reveal System preset	*Alt*+Right Click preset	*Opt*+Right Click preset

Media Browser shortcuts

Result	Windows	Mac OS
Set In Point for selected clip	*I*	*I*
Set Out point for selected clip	*O*	*O*
Clear In & Out points	*C*	*C*
Toggle playback of selected clip	*Space*	*Space*
Fast-backward playback	*J*	*J*
Pause playback	*K*	*K*
Fast-forward playback	*L*	*L*
Slow-backward playback	*Shift+J*	*Shift+J*
Slow-forward playback	*Shift+L*	*Shift+L*

Workspace shortcuts

Result	**Windows**	**Mac OS**
Close/Open Queue panel	*Ctrl+1*	*Cmd+1*
Close/Open Encoding panel	*Ctrl+2*	*Cmd+2*
Close/Open Watch folders panel	*Ctrl+3*	*Cmd+3*
Close/Open Preset browser	*Ctrl+4*	*Cmd+4*
Close/Open Media Browser	*Ctrl+5*	*Cmd+5*
Close the current panel	*Ctrl+W*	*Cmd+W*
Maximize/Restore panel under cursor	*`(backtick)*	*`(backtick)*
Maximize/Restore current panel	*Shift+`*	*Shift+`*
Maximize/Restore panel under cursor (Non-English Keyboards)	<	<
Maximize/Restore current panel (Non-English Keyboards)	*Shift+<*	*Shift+<*

Navigation shortcuts

Result	Windows	Mac OS
Open/close folder	Right and Left Arrows	Right and Left Arrows
Select previous/next item in list	Up and Down Arrows	Up and Down Arrows
Add previous/next item in list to current selection	*Shift* + Up/Down Arrows	*Shift* + Up/Down Arrows
Select previous/next item in list. If a folder is selected, Right Arrow opens the folder and Left Arrow closes it.	Right and Left Arrows	Right and Left Arrows
Add previous/next item in list to current selection. If a folder is selected, Right Arrow opens folder and Left Arrow closes it.	*Shift*+Right and Left Arrows	*Shift*+Right and Left Arrows

Export Settings dialog

Result	**Windows**	**Mac OS**
Moves playhead one frame earlier/later	*Left/Right arrows*	*Left/Right arrows*
Move playhead to the start/end frame	*Home/End*	*Home/End*
Set source range In Point to playhead's current position	*I*	*I*
Set source range Out Point to playhead's current position	*O*	*O*
Move playhead to the In Point	*Q*	*Q*
Move playhead to the Out Point	*W*	*W*

Zooms in frame preview	*Ctrl++(plus)*	*Cmd++(plus)*
Zooms out frame preview	*Ctrl+- (minus)*	*Cmd+-(minus)*
Exports preset as an EPR file	*Alt+Click "Save Preset" button*	*Opt+Click "Save Preset" button*

Bit rate field in Mbps:	
Result **Mac OS**	**Windows**
Increase or decrease current value by 1 *Shift+Up/Down Arrows*	*Shift+Up/Down Arrows*
Increase or decrease current value by .1 *Up and Down Arrows*	*Up and Down Arrows*
Increase or decrease current value by .01 *Cmd+Up/Down Arrows*	*Ctrl+Up/Down Arrows*
Increase or decrease current value by .001 *Cmd+Opt+Up/Down Arrows*	*Ctrl+Alt+Up/Down Arrows*

Bit rate field in Kbps:	
Result Mac OS	Windows
Increase or decrease current value by 10 *Shift*+Up/Down Arrows	*Shift*+Up/Down Arrows
Increase or decrease current value by 1 Up and Down Arrows	Up and Down Arrows
Increase or decrease current value by .1 *Cmd*+Up/Down Arrows	*Ctrl*+Up/Down Arrows
Increase or decrease current value by .01 *Cmd*+*Opt*+Up/Down Arrows	*Ctrl*+*Alt*+Up/Down Arrows

Numeric field with whole numbers (ex. Frame Width setting):	
Result *Mac OS*	*Windows*
Increase or decrease current value by 1 *Up and Down Arrows*	*Up and Down Arrows*

Increase or decrease current value by 10 *Shift+Up/Down Arrows*	*Shift+Up/Down Arrows*
Increase or decrease current value by 10 *Cmd+Up/Down Arrows*	*Ctrl+Up/Down Arrows*
Increase or decrease current value by 100 *Cmd+Shift+Up/Down Arrows*	*Ctrl+Shift+Up/Down Arrows*

Customize keyboard shortcuts

Select **Edit** > **Keyboard Shortcuts** (Windows) or **Application** > **Keyboard Shortcuts** (Mac OS) to customize keyboard shortcuts in Adobe Media Encoder.

For example, to change the keyboard shortcut for the cut operation from *Ctrl+x* to *Ctrl+t*, do the following:

1. Select **Edit** > **Keyboard Shortcuts**.
2. In the **Keyboard Shortcuts** panel, expand the **Edit** menu by clicking the disclosure to the left of it.
3. Select **Cut**.
4. Click ⊠next to *Ctrl+x* to delete the existing command.
5. Click **Add**.
6. Press *Ctrl+t*.
7. Click **OK**.

Keyboard Shortcuts dialog

Result	Windows	Mac OS
Expand/Collapse all categories in dialog	*Alt*+Click Category heading	*Opt*+Click Category heading

About video and audio encoding and compression

Recording video and audio to a digital format involves balancing quality with file size and bitrate. Most formats use compression to reduce file size and bitrate by selectively reducing quality. Compression is essential for reducing the size of movies so that they can be stored, transmitted, and played back effectively.

When exporting a movie file for playback on a specific type of device at a certain bandwidth, you must first choose an encoder (codec). Various encoders use different compression schemes to compress the information. Each encoder has a corresponding decoder that decompresses and interprets the data for playback.

A wide range of codecs is available; no single codec is best for all situations. For example, the best codec for compressing cartoon animation is generally not efficient for compressing live-action video.

Compression can be lossless (in which no data is discarded from the image) or lossy (in which data is selectively discarded).

You can control many of the factors that influence compression and other aspects of encoding in the Export Settings dialog box. See Encoding and exporting.

John Dickinson provides a video tutorial on the Adobe website that demonstrates the use of Adobe Media Encoder with After Effects and Premiere Pro.

For more information about encoding and compression options, see this FAQ entry: "FAQ: What is the best format for rendering and exporting from After Effects?"

Temporal compression and spatial compression

The two general categories of compression for video and audio data are *spatial* and *temporal*. Spatial compression is applied to a single frame of data, independent of any surrounding frames. Spatial compression is often called *intraframe* compression.

Temporal compression identifies the differences between frames and stores only those differences, so that frames are described based on their difference from the preceding frame. Unchanged areas are repeated from the previous frames. Temporal compression is often called *interframe* compression.

Bitrate

The bitrate (data rate) affects the quality of a video clip and the audience that can download the file given their bandwidth constraints.

When you deliver video using the Internet, produce files using lower bitrates. Users with fast Internet connections can view the files with little or no delay, but users with poor connections must wait for files to download. Make short video clips to keep the download times within acceptable limits if you think a majority of users may not have good internet speeds.

Frame rate

Video is a sequence of images that appear on the screen in rapid succession, giving the illusion of motion. The number of frames that appear every second is known as the frame rate, and it is measured in frames per second (fps). The higher the frame rate, the more frames per second are used to display the sequence of images, resulting in smoother motion. The trade-off for higher quality, however, is that higher frame rates require a larger amount of data, which uses more bandwidth.

When working with digitally compressed video, the higher the frame rate, the larger the file size. To reduce the file size, lower either the frame rate or the bitrate. If you lower the bitrate and leave the frame rate unchanged, the image quality is reduced.

Because video looks much better at native frame rates (the frame rate at which the video was originally recorded), Adobe recommends leaving the frame rate high if your delivery channels and playback platforms allow it. For full-motion NTSC video, use 29.97 fps; for PAL video, use 25 fps. If you lower the frame rate, Adobe Media Encoder drops frames at a linear rate. However, if you must reduce the frame rate, the best results come from dividing evenly. For example, if your source has a frame rate of 24 fps, then reduce the frame rate to 12 fps, 8 fps, 6 fps, 4 fps, 3 fps, or 2 fps.

For mobile devices, use the device-specific encoding presets from the Preset Browser panel.

Note:

If you are creating a SWF file with embedded video, the frame rate of the video clip and the SWF file must be the same. If you use different frame rates for the SWF file and the embedded video clip, playback is inconsistent.

Key frames

Key frames are complete video frames (or images) that are inserted at consistent intervals in a video clip. The frames between the key frames contain information on changes that occurs between key frames.

Note:

Key frames are not the same as keyframes, the markers that define animation properties at specific times.

By default, Adobe Media Encoder automatically determines the key frame interval (key frame distance) to use based on the frame rate of the video clip. The key frame distance value tells the encoder how often to re-evaluate the video image and record a full frame, or key frame, into a file.

If your footage has a lot of scene changes or rapidly moving motion or animation, then the overall image quality may benefit from a lower key frame distance. A smaller key frame distance corresponds to a larger output file.

When you reduce the key frame distance value, raise the bitrate for the video file to maintain comparable image quality.

Image aspect ratio and frame size

As with the frame rate, the frame size for your file is important for producing high-quality video. At a specific bitrate, increasing the frame size results in decreased video quality.

The image aspect ratio is the ratio of the width of an image to its height. The most common image aspect ratios are 4:3 (standard television), and 16:9 (widescreen and high-definition television).

Pixel aspect ratio

Most computer graphics use square pixels, which have a width-to-height pixel aspect ratio of 1:1.

In some digital video formats, pixels aren't square. For example, standard NTSC digital video (DV), has a frame size of 720x480 pixels, and it's displayed at an aspect ratio of 4:3. This means that each pixel is non-square, with a pixel aspect ratio (PAR) of 0.91 (a tall, narrow pixel).

Interlaced versus noninterlaced video

Interlaced video consists of two fields that make up each video frame. Each field contains half the number of horizontal lines in the frame; the upper field (Field 1) contains all of the odd-numbered lines, and the lower field (Field 2) contains all of the even-numbered lines. An interlaced video monitor (such as a television) displays each frame by first drawing all of the lines in one field and then drawing all of the lines in the other field. Field order specifies which field is drawn first. In NTSC video, new fields are drawn to the screen 59.94 times per second, which corresponds to a frame rate of 29.97 frames per second.

Noninterlaced video frames are not separated into fields. A progressive-scan monitor (such as a computer monitor) displays a noninterlaced video frame by drawing all of the horizontal lines, from top to bottom, in one pass.

Adobe Media Encoder deinterlaces video before encoding whenever you choose to encode an interlaced source to a noninterlaced output.

High-definition (HD) video

High-definition (HD) video refers to any video format with pixel dimensions greater than those of standard-definition (SD) video formats. Typically, standard-definition refers to digital formats with pixel dimensions close to those of analog TV standards, such as NTSC and PAL (around 480 or 576 vertical lines, respectively). The most common HD formats have pixel dimensions of 1280x720 or 1920x1080, with an image aspect ratio of 16:9.

HD video formats include interlaced and noninterlaced varieties. Typically, the highest-resolution formats are interlaced at the higher frame rates, because noninterlaced video at these pixel dimensions would require a prohibitively high data rate.

HD video formats are designated by their vertical pixel dimensions, scan mode, and frame or field rate (depending on the scan mode). For example, 1080i60 denotes interlaced scanning of 60 interlaced 1920x1080 fields per second, whereas 720p30 denotes progressive scanning of 30 noninterlaced 1280x720 frames per second. In both cases, the frame rate is approximately 30 frames per second.

Compression tips

Compression tips for video

Work with video in the native format of your project until your final output Use raw footage or the least compressed footage that is available to you. Each time that you compress video using a lossy encoder, you reduce the quality of the video. Though one generation of quality loss is often acceptable, re-encoding and recompressing already compressed video can degrade the quality beyond what is acceptable. Also, video that has already been encoded and compressed may contain noise and artifacts that make the next encoding and compression step take more time or produce a larger file.

Make your video as short as possible Trim the beginning and end of your video, and edit your video to remove any unnecessary content. See Crop and trim source before encoding.

Adjust your compression settings If you compress footage and it looks great, try changing your settings to reduce the file size. Test your footage, and modify compression settings until you find the best setting possible for the video you are compressing. All video has varying attributes that affect compression and file size; each video needs its own setting for the best results. See Encoding and exporting.

Limit rapid movement Limit movement if you are concerned about file size. Any movement increases file size. Shaky camera work, rolls, and zooms are particularly bad in this regard. You can use motion stabilization features in After Effects to remove extraneous movement.

Choose appropriate dimensions See Image aspect ratio and frame size.

Select an appropriate frame rate See Frame rate.

Choose an appropriate number of key frames See Key frames.

Reduce noise and grain Noise and grain in source images increase the size of encoded files. Ideally, use utilities in Adobe Premiere Pro or After Effects to reduce noise and grain.

Compression tips for audio

The same considerations exist for audio production as for video production. To achieve good audio compression, you must begin with an audio file that is free of distortion and audible artifacts introduced from the source recording.

If you are encoding material from a CD, try to record the file using direct digital transfer rather than the analog input of a sound card. The sound card introduces an unnecessary digital-to-analog and analog-to-digital conversion that can create noise in your transferred audio. Direct digital transfer tools are available for both Windows and Mac OS. If you must record from an analog source, use the highest quality sound card available.

Note:

If your source audio file is monaural (mono), it is recommended that you encode in mono for use with Flash. If you are encoding with Adobe Media Encoder, and using an encoding preset, be sure to check if the preset encodes in stereo or mono, and select mono if necessary.

Set preferences

You can customize the look and behavior of Adobe Media Encoder, from starting the queue automatically to setting the brightness of the user interface. Most of these preferences remain in effect until you change them.

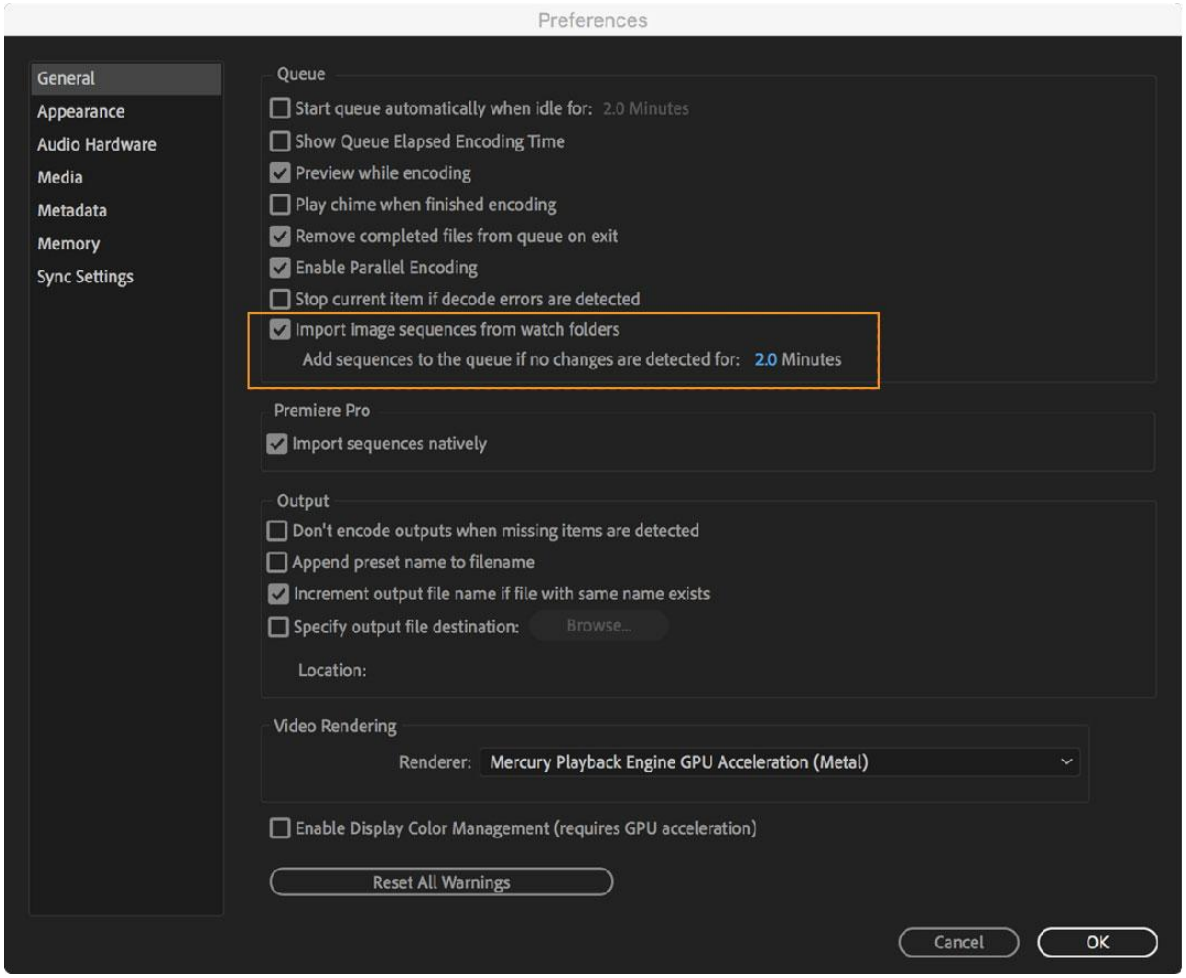
To open the Preferences dialog box, choose **Edit** > **Preferences** (Windows) or **Adobe Media Encoder** > **Preferences** (mac OS).

To restore default preference settings, hold down the Shift key while the application is starting (for both Windows and mac OS).

The user Preferences file and the Presets folder are located in the following paths in your computer:

- For Windows: *\\Users\\<username>\\Documents\\Adobe\\Adobe Media Encoder\\13.0*
- For mac OS: *<drive>/Users/<username>/Documents/Adobe/Adobe Media Encoder/13.0/*

General preferences



General preferences

Start Queue Automatically When Idle For The encoding process begins automatically within the specified time after an item has been added to the queue. The countdown timer is reset when you interact with the application. To disable this automatic starting, deselect this option. This preference is switched off by default.

Show Queue Elapsed Encoding Time Shows the amount of time that has elapsed since the encoding was started.

Preview While Encoding Video frames are shown as they are being encoded in the Encoding Panel.

Play Chime When Finished Encoding A chime is played when encoding is done.

Remove Completed Files From Queue On Exit Removes any encoded items from the encoding queue when you quit the application.

Enable parallel encoding Parallel encoding speeds up processing times by encoding all outputs of a source at the same time. If the output format doesn't support parallel encoding, each output is rendered separately (aka serial encoding)

Stop current item if decode errors are detected For some MXF sources, duplicate frames are used when decoding error are detected. Enable this option to stop encoding an item when any decoding errors are detected.

Import image sequences from watch folders When enabled, sequentially named image files in watch folders will be imported as a single source. Set the timer to adjust how long AME should wait before importing all the sequential files.

Import Premiere Pro sequences natively Allows Premiere sequences to be imported on systems where Premiere Pro is not installed.

Don't encode outputs when missing items are detected Media Encoder displays a warning on certain sources & outputs when missing items are detected (offline media, missing fonts, etc.). Enable this setting if you don't want outputs with missing items to be encoded.

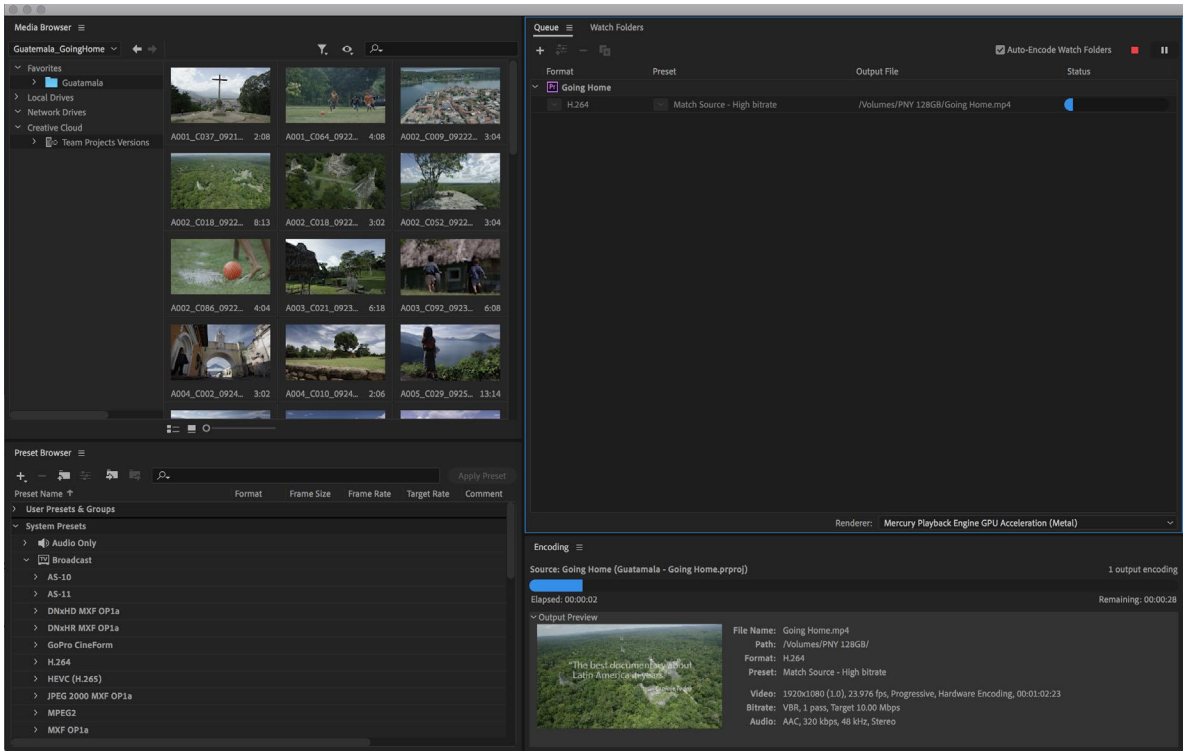
Append preset name to file name Automatically adds the encoding preset name to the output file name.

Increment Output File Name If File With Same Name Exists By default, if you create an output file with the same name as an existing file in the same location, Adobe Media Encoder increments the name of the new file. For example, You encode a video clip and create the output file video.avi. Then re-encode the same file without first deleting video.avi, Adobe Media Encoder names the next file video_1.avi.

If Increment output file name check box is disabled, name your files in such a way so that they don't inadvertently overwrite one another.

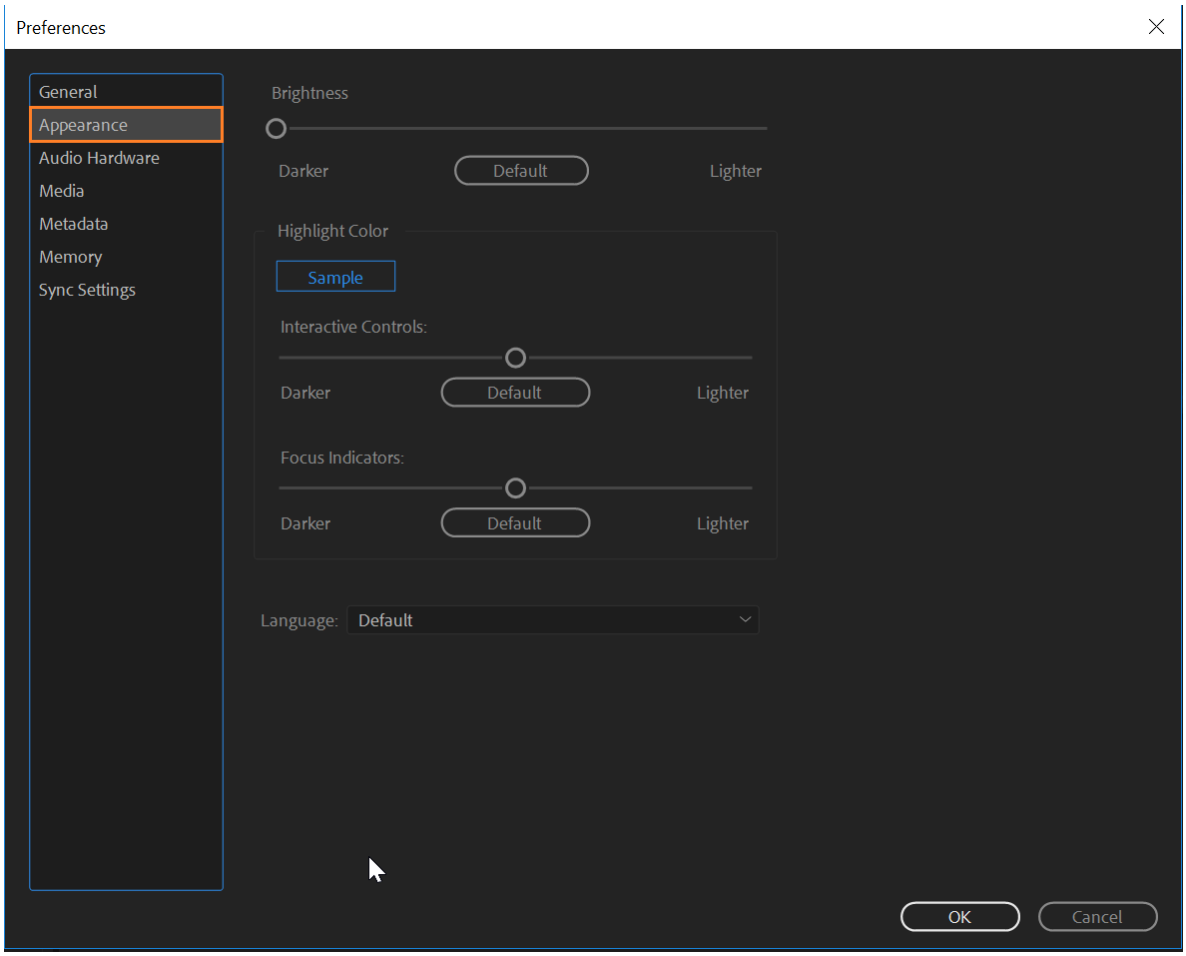
Specify Output File Destination By default, Adobe Media Encoder places exported files in the same folder as the source video clip. To choose a different destination folder in which to place encoded media clips, navigate to the desired folder on your system.

Enable Display Color Management Color manager manages display frames as per the monitor settings. By default, **Enable Display Color Management** is disabled. This parameter affects how thumbnails are displayed in the Media Browser and Encoding panels. Exported media is unaffected by this setting.



Color management

Appearance



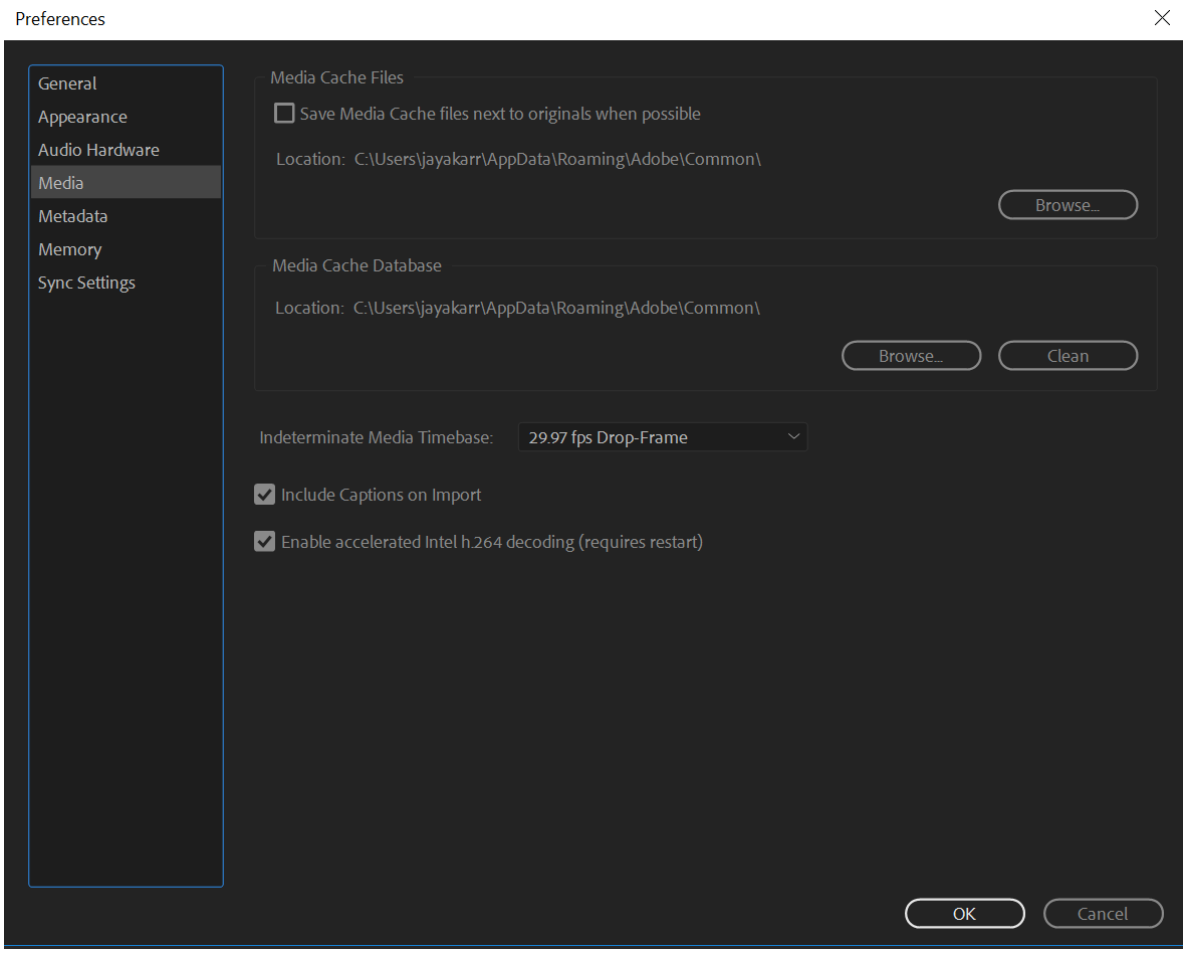
Appearance settings

Brightness Adjust the brightness of the interface.

Language Specify the language used in the application.

Highlight color Controls the brightness and saturation of the blue highlight color, interactive controls, and focus indicators.

Media



Media settings

Media Cache Files - Save Media Cache files next to originals when possible A default location is provided. Click **Browse** to navigate to the desired location.

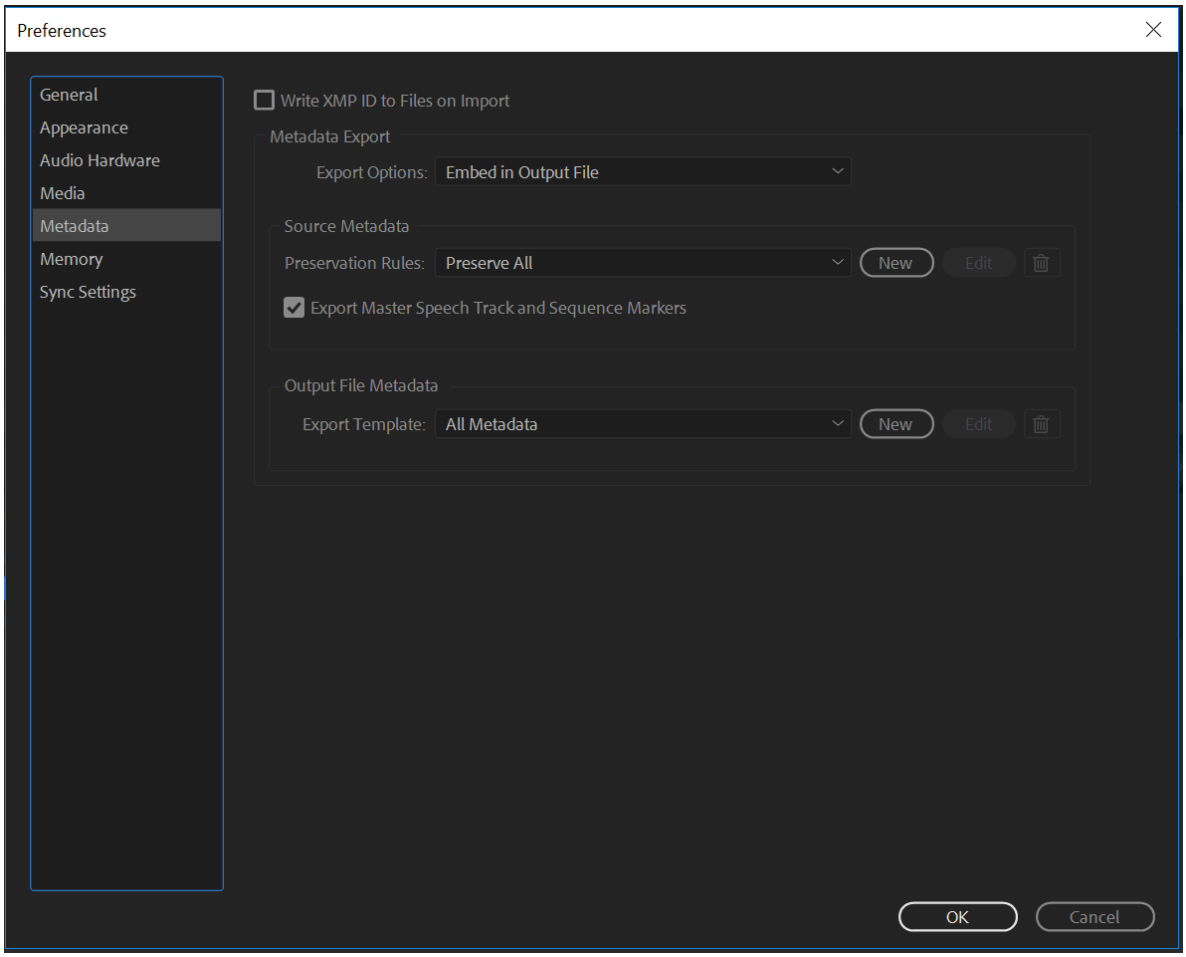
Media Cache Database A default location for the database is provided. Click **Browse...** to navigate to the desired location. Click **Clean** to clean the database.

Indeterminate Media Timebase Set the frame rate for sources without an inherent time base, such as image sequences.

Include Captions on Import Check this box to include captions when you import files into Adobe Media Encoder.

For more information, see Managing the media cache database article.

Metadata

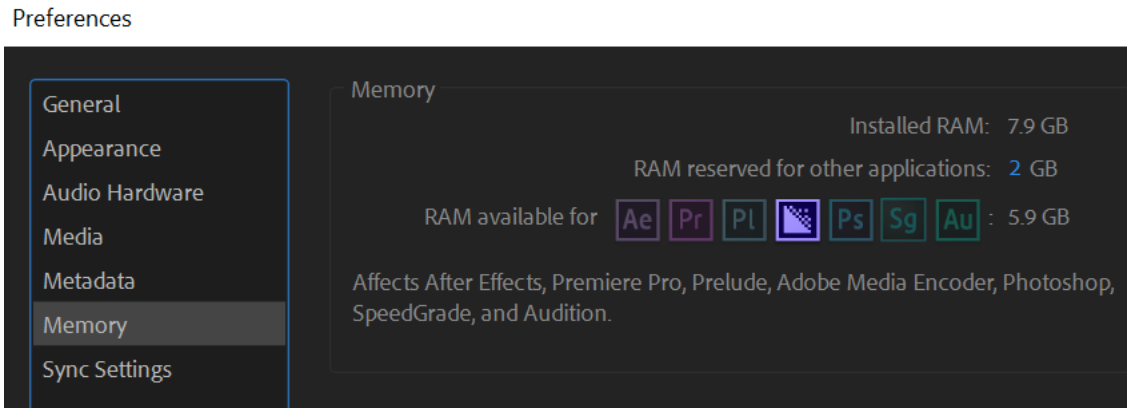


Metadata settings

Write XMP ID To Files On Import Writes unique identifier to imported files that don't already contain one.

For information about other settings in the Metadata category, see Export and thin XMP metadata.

Memory

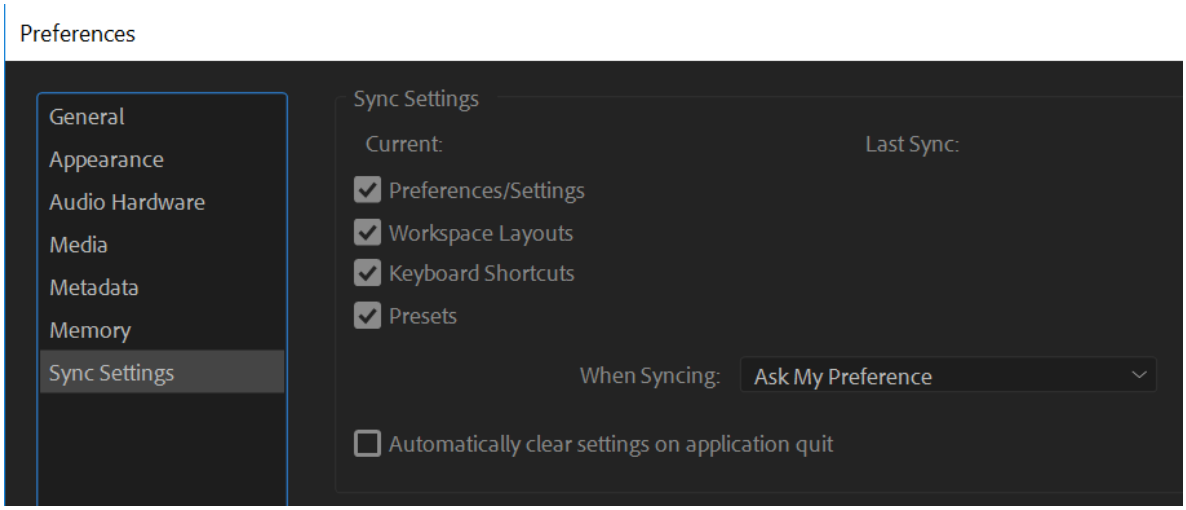


Memory settings

RAM Reserved For Other Applications Adobe Media Encoder shares a memory pool with Adobe Premiere Pro, After Effects, Prelude, and Photoshop. The **RAM reserved for other applications** value indicates how much memory is in this memory pool. You can affect this value by giving more or less RAM to other applications (and the operating system). Give more RAM to the applications that share the memory pool by decreasing the RAM Reserved For Other Applications value.

Note: Don't set the RAM Reserved For Other Applications preference too low. Depriving the operating system and other applications of memory can cause poor performance.

Sync Settings



Sync settings

Keep your settings synchronized across multiple machines with the **Sync Settings** preferences. You can upload preferences related to your workspace layouts, keyboard shortcuts, and presets to your Creative Cloud account. You can then download the settings and apply them to other machines.

For more information, see the Sync settings in Media Encoderarticle.

Keyboard shortcuts

Keyboard shortcuts are a great way to speed up your tasks and also work more efficiently. Download the following pdf for a complete list of Adobe Media Encoder's shortcuts :

You can view the html version of the keyboard shortcuts Default keyboard shortcuts.

Chapter 3: Encoding and exporting

Create custom presets for Media Encoder

Create and save a custom preset

Choosing a format automatically makes available a list of associated presets designed for particular delivery scenarios. Adobe Media Encoder uses characteristics of the source item to make its best guess about the best preset to select. You can create and save your own presets, export them, or import additional ones.

You can change the presets settings in the **Export Settings** dialog. Click **Preset > Settings** or press **Ctrl+Alt+E** to open the **Export Settings** dialog.

Note:

Adobe Technical Support supports only Adobe Media Encoder presets that are included with Adobe applications.

1. In the **Format** menu, select a format.
2. In the **Preset** menu, select the preset that most closely matches the settings you want. If the preset has been edited, you will see **Custom** next to the preset.
3. Click the format or preset name to open the **Export Settings** dialog box and edit the settings.
4. Click the **Save Preset** button.
5. Type a name for the preset, choose whether to save specific categories of parameters as prompted, and click **OK**.

Note:

*The encoding presets are located in the same location as the Adobe Media Encoder files. To access presets quickly, right-click a user preset in the **Preset Browser** and choose **Reveal Preset File**.*

Import a preset

1. Click the **Import Preset** button.
2. Navigate to the location of the preset, select it, and then click **Open**.
3. Type a name for the imported preset, specify other options, and then click **OK**.

You can only import a preset for a given format when that format is selected in the **Format** menu. For example, If you try to add an MPEG 2 preset, you will get an error if the format is set to MP3, for example. Set the format to **MPEG 2** first before creating a new preset.

Export a preset

1. In the **Export Settings** dialog box, choose the preset you want to export.
2. Alt-click (Windows) or Option-click (Mac OS) the **Save Preset** button.

3 Choose the location to save the preset, name it, and then click **Save**.

The preset is saved as a file with the filename extension .epr.

Delete custom presets

1 In the **Export Settings** dialog box, choose the custom preset you want to delete.

2 Do either of the following:

- To delete a single preset, click the **Delete Preset** button.
- To delete all custom presets, Ctrl+Alt-click (Windows) or Command+Option-click (Mac OS) the **Delete Preset** button.

Manage presets using the Preset Browser

You can create custom presets, import and export presets, and delete presets using the **Preset Browser**. See Using Preset Browser to learn how to manage presets with the **Preset Browser**.

Sync settings in Media Encoder

Note:

Effective with the December 10 2018 release (Media Encoder 13.0.2), the Sync Settings architecture has been updated. This means some changes to the workflow for , Media Encoder, Premiere Pro, and After Effects:

- The option to clear Sync Settings via Creative Cloud is no longer available (previously accessed through **Manage Creative Cloud Account**)
- Sync Settings are available in current and recent versions of Media Encoder:
  - Select Sync Settings from the Start screen on macOS and Windows.
  - Within the application on Window you can also select **File > Sync Settings**. On macOS select the Media Encoder menu and then either **Sync Settings** (if there are currently no synced settings) or your Creative Cloud account email (if you have existing synced settings).
- Sync Settings are no longer available in Media Encoder CC 2015 (9.0.2) or older. To use Sync Settings, please update to a more recent version.

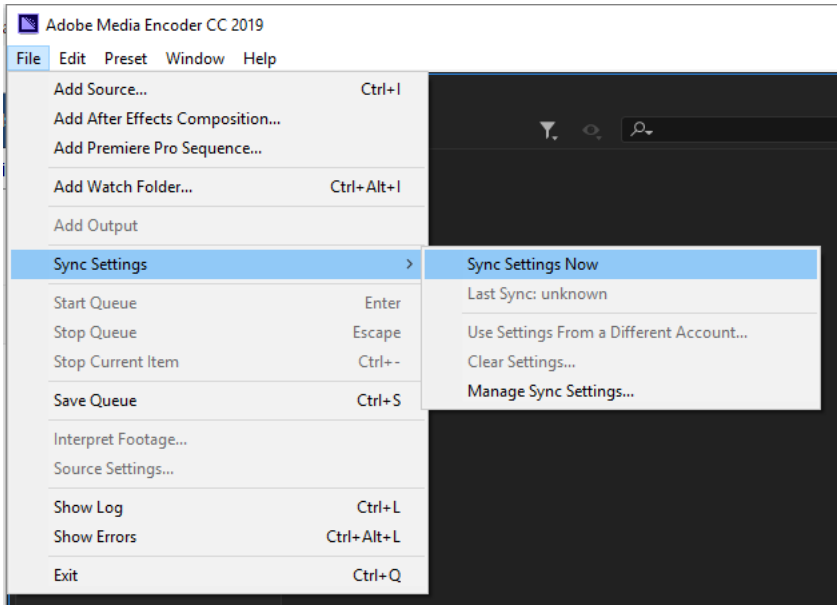
The latest version of Adobe Media Encoder includes the **Sync Settings** feature similar to the feature available in Adobe Premiere Pro, After Effects, and several other Creative Cloud applications.

Sync Settings enable to keep your settings such as keyboard shortcuts, preferences, and user presets synchronized across multiple machines. All settings can be uploaded to your Creative Cloud account and then downloaded and applied on other machines.

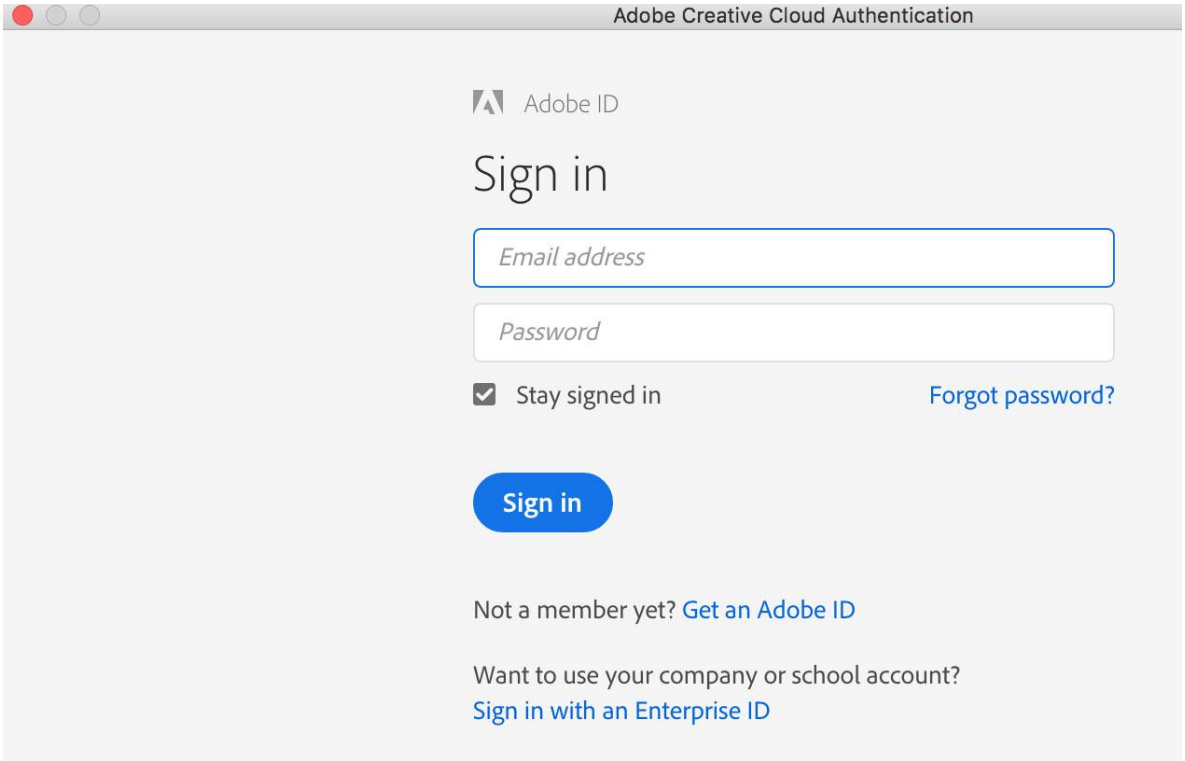
Sync settings

To start synchronizing your settings, click **File** > **Sync Settings** > **Sync Settings Now**(Windows) or **Premiere Pro** > [your Adobe ID] > **Sync Settings Now** (macOS)

Enter your Adobe ID and password to authenticate your account to the Creative Cloud.



Accessing the Sync Settings dialog



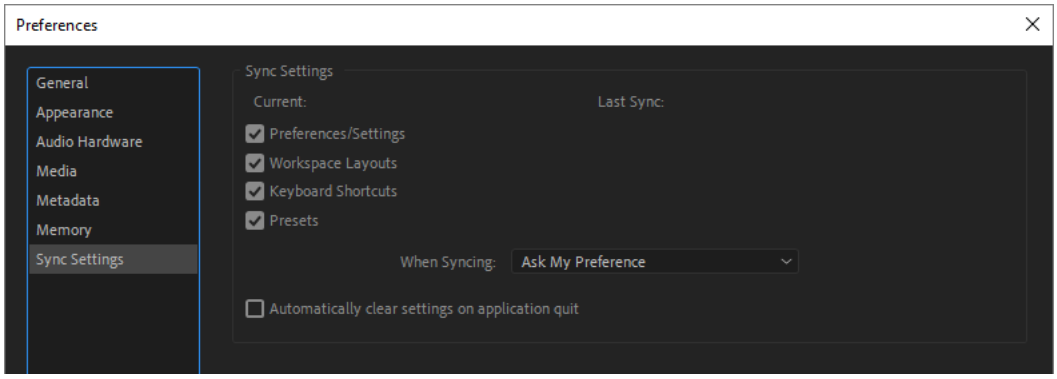
Sync settings login

Sync settings from a different account

You can also synchronize your settings from a different Adobe account. Click **File > Sync Settings > Use Settings From a Different Account** to use a different Adobe ID and password.

Manage Sync Settings

To manage the settings that are synchronized, choose **Edit** > **Preferences** (Windows) or **Media Encoder** > **Preferences** (Mac OS) and click **Sync Settings**.



Sync Settings preferences

Select the preferences to synchronize and the frequency when Adobe Media Encoder should synchronize them:

- **Current**:
  - **Preferences/Settings**
  - **Workspace Layouts**
  - **Keyboard Shortcuts**
  - **Presets**
- **When Syncing**:
  - **Ask My Preference**
  - **Always upload settings**
  - **Always download settings**
- **Automatically clear settings on application quit** - Clear settings restores AME to pre-sync state. Enable this option to clear the user profile when you quit the Adobe Media Encoder application. When the application starts up the next time, the original preferences that were set (before you logged in with your Adobe ID) will be restored.

Note:

Preferences that specify absolute paths or are dependent on system hardware will not be synchronized.

Note:

To delete sync settings, click here and select clear settings.

IRT compliance

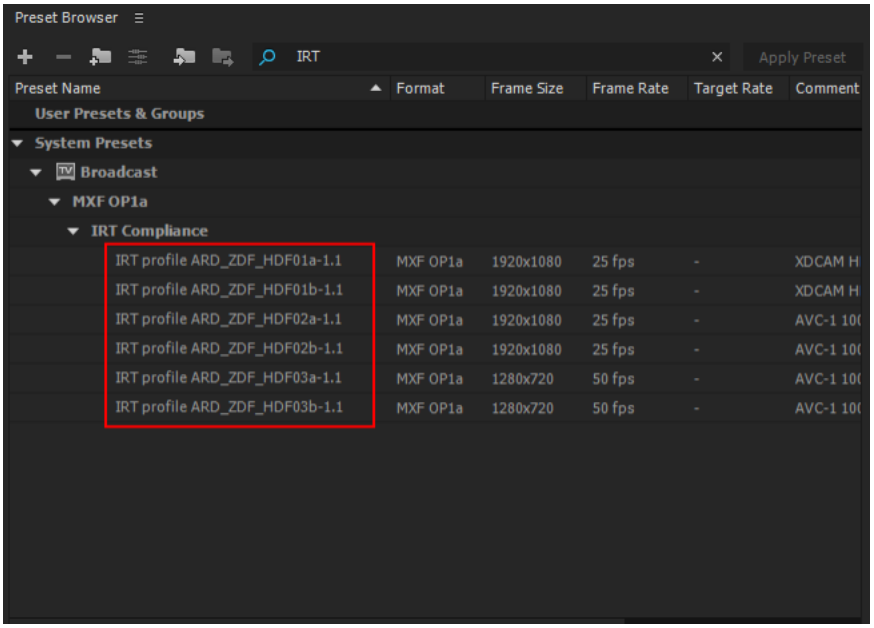
Overview

IRT (Institut für Rundfunktechnik) publishes the technical guidelines and specifications of Germany's public broadcasters. There are six MXF Profiles for HD program material as specified by ARD, ZDF, ORF and ARTE. There are presets in Adobe Media Encoder that correspond to each of these profiles.

The IRT compliance in Media Encoder CC ensures that your content conforms with German broadcast standards. The only way to get an output from Media Encoder CC that is IRT-compliant is to use one of the six presets.

Applying an IRT preset to a media file

1 To view the list of IRT presets, type **IRT** in the search bar in Preset Browser panel.

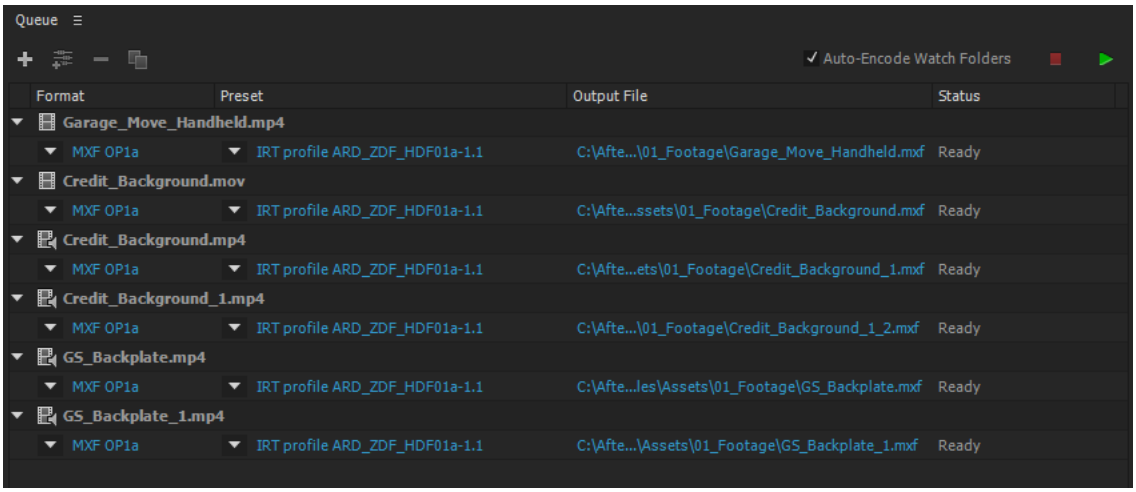


IRT Presets

2 To see the settings of an IRT preset, choose a preset and click **Preset Settings**. Choose an appropriate encoding format.

IRT preset settings

3 Add a media source in the Queue panel. Ensure that the media file has an IRT preset.



Adding media source

4 Click **Start Queue** to encode the files with IRT presets.

Export settings reference for Media Encoder

Adobe Media Encoder is used both as a stand-alone application and as a component of Adobe Premiere Pro, After Effects, Character Animator, Audition, Prelude and Adobe Animate. You can set encoding options in the Export Settings dialog to render and export sequences & clips from Premiere Pro or compositions from After Effects. LinkLinkThe export settings dialog allows you to adjust parameters of the video clip before you export it, such as frame rate, resolution, and quality.

To open the **Export Settings** dialog in Adobe Media Encoder, select the output of a source video in the Queue panel and do one of the following:

- Select **Export Settings** from the context menu of the output.
- Select **Edit** > **Export Settings**.
- Click the format or preset name of the output.

Note:

*If **Edit** > **Export Settings** appears unavailable, make sure that you've selected an output in the Queue panel beforehand.*

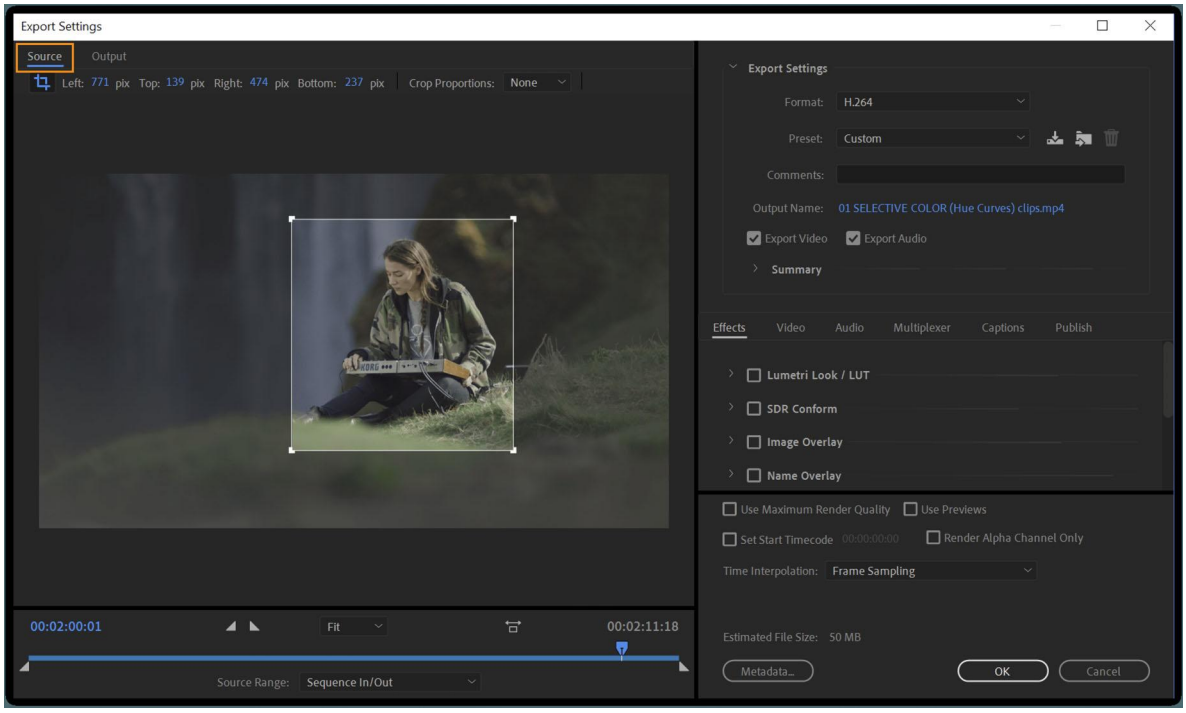
Export Settings dialog

The Export Settings dialog includes a video preview frame on the left with tabs to switch between Source and Output views, plus a timecode display and timeline so can you navigate to any frame and set In and Out points to trim the duration of the exported video. The right side of the dialog shows all available export settings; from here you can choose an export format and preset, adjust video and audio encoding settings, add effects, closed captions, & metadata, and publish to popular social media sites like YouTube & Facebook.

For information about using the various encoding options in the Export Settings dialog box, see Encode and export video and audio with Media Encoder.

Source view

The Source tab shows the source video without any export settings applied. You can switch between Source and Output tabs to get a quick preview of how export settings affect your source media.



Source panel

Crop settings

From here, you can crop your source video so that only a portion of the frame is exported. Choose from common crop proportions like 4:3 or 16:9 or set custom values for the cropped frame.

To crop a video, do the following:

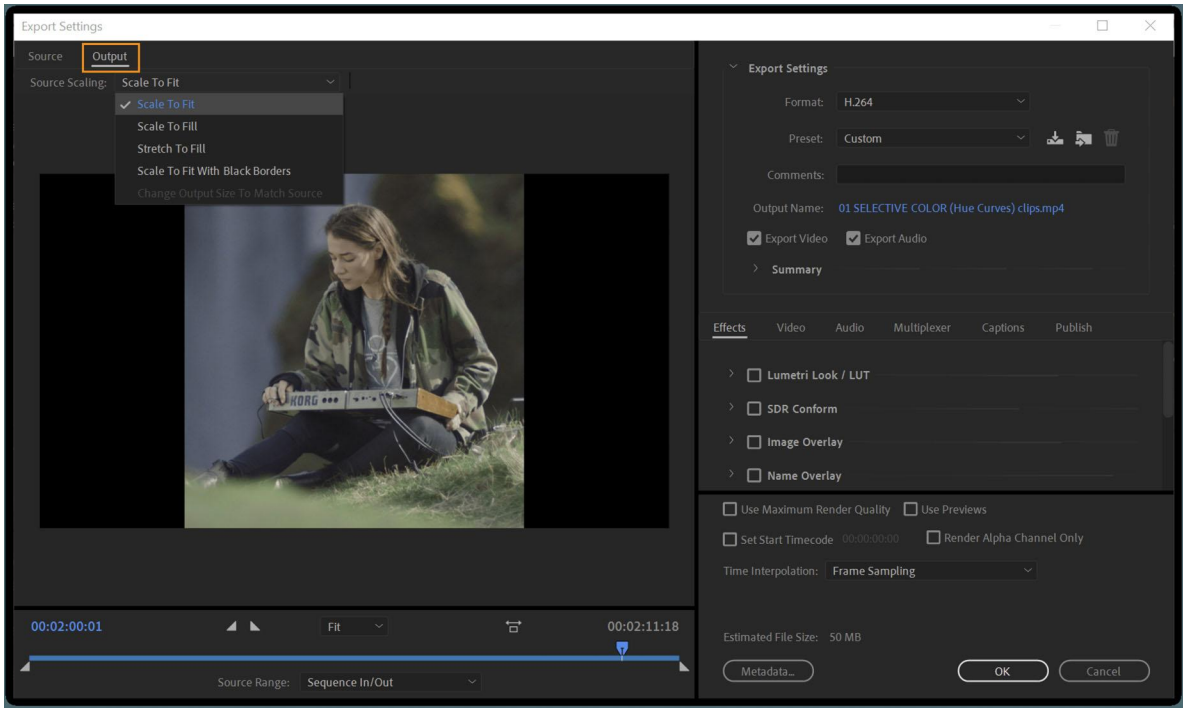
1. In the Export Settings dialog box, select the **Source**tab.
2. To enable cropping controls, click the **Crop** button in the upper-left corner.
3. Do one of the following:
   - Drag the sides or corner handles of the crop box.
   - Enter values for Left, Top, Right, Bottom, in pixels.
4. To constrain the proportions of the cropped video frame, choose an option from the **Crop Proportions** menu.
5. To preview the cropped video frame, click the **Output** tab.

Note:

To revert to an uncropped image, click the Crop button again to disable it.

Output view

The Output tab shows a preview of current export settings applied to your source video.



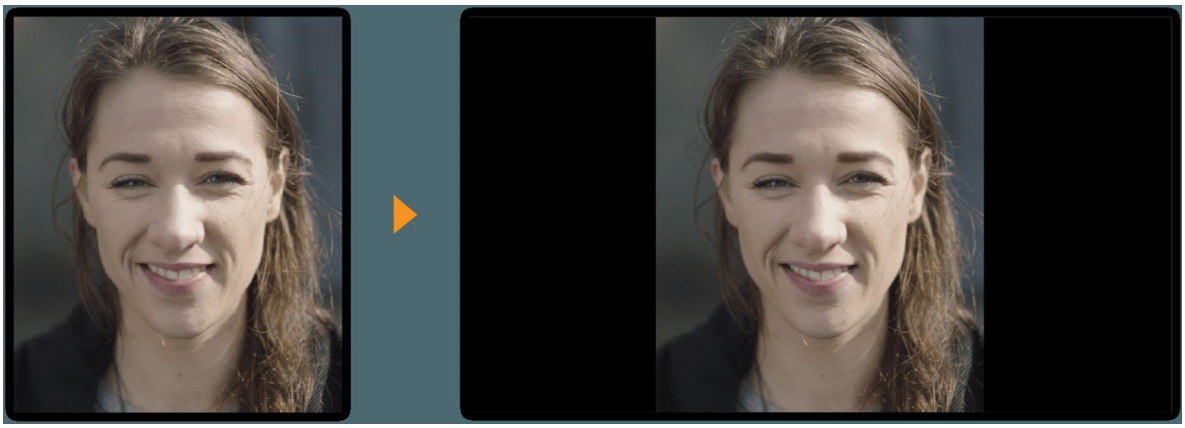
Output panel

If the frame size of export settings is different from the source's frame size, use the **Source Scaling** menu to determine how the source fits within the exported video frame. This setting is available for any output format with editable frame dimensions.

- **Scale To Fit**

  This option scales the source frame to fit within the output frame without any distortion or cropping. Black bars may be added to the top and bottom (letter-box) or sides (pillar-box) of the video as needed.

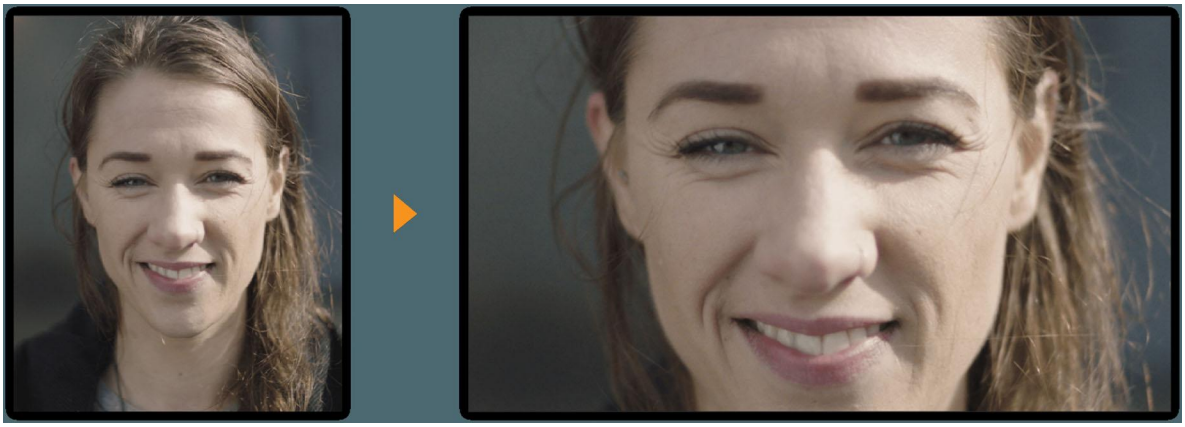
  If you have cropped the source video, the cropped dimensions are fit within the exported video frame.



Scale to fit

- **Scale To Fill**

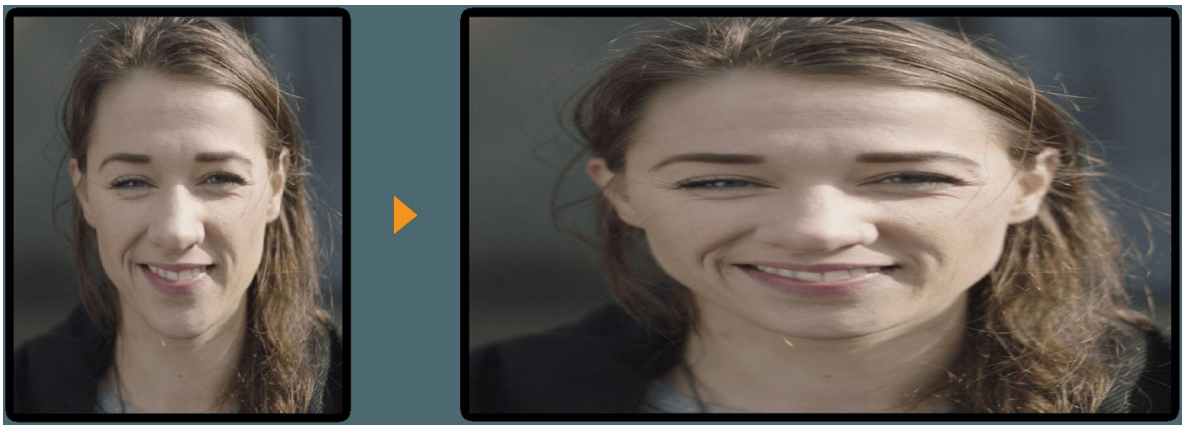
This option scales the source frame to completely fill the output frame without distortion by cropping the source frame as needed at the top/ bottom or sides.



Scale to Fill

- **Stretch To Fill**

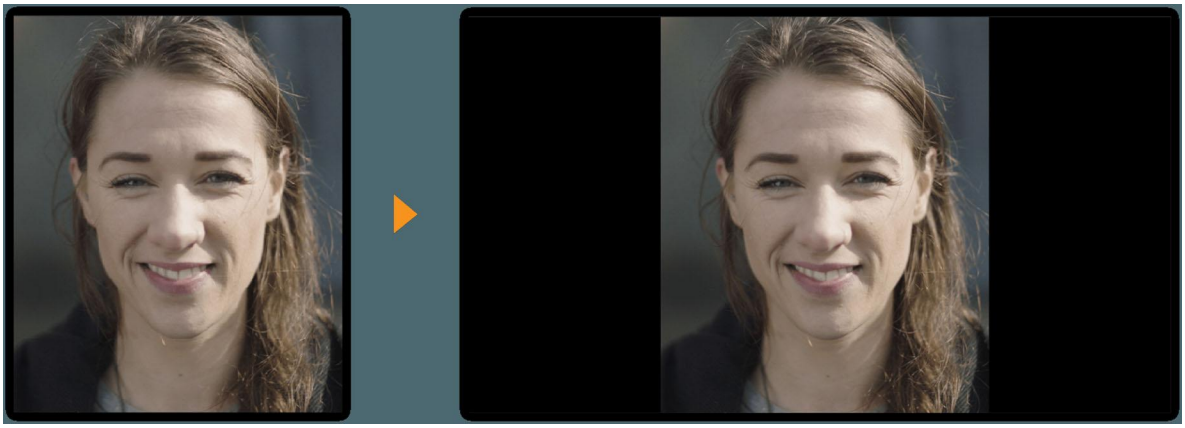
  This option stretches the source frame to completely fill the output frame with no cropping. Distortions may be visible in the output video if the exported frame size differs greatly from the source's frame size.



Stretch to Fill

- **Scale To Fit With Black Borders**

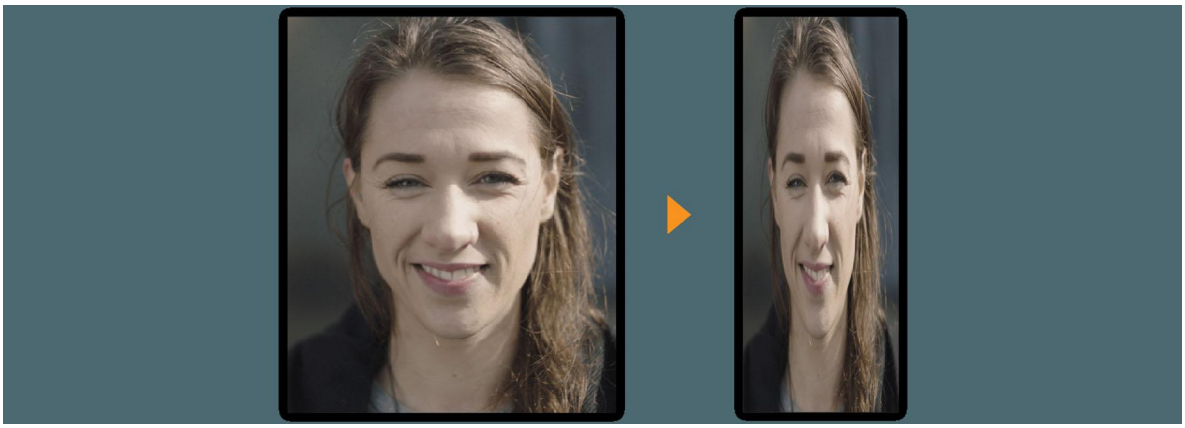
  This option scales the source frame, including any cropped areas, to fit within the output frame without distortions. A black border is applied to the video, even if the output frame is smaller than the source video.



Scale To Fit With Black Borders

- **Change Output Size To Match Source**

  This option automatically sets the output video frame size to the height and width of the source video frame, overriding the current output frame size settings. Select this setting if you want the output frame size to always match the source's frame size.



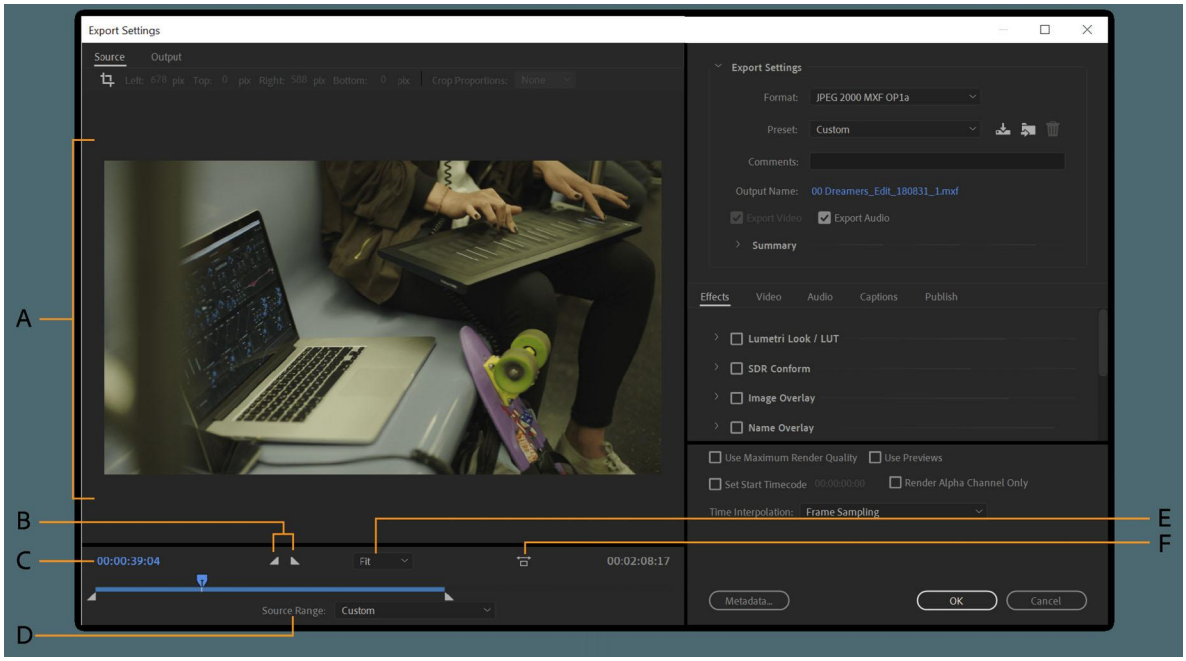
Change Output Size To Match Source

Note:

Change Output Size to Match Source *is not available with all export formats. You can achieve the same result by clicking the* ***Match Source*** *button in the video tab or by choosing a* ***Match Source*** *preset.*

Timeline and time display

A timeline and timecode display are located under the preview frame in both the Source panel and Output views. The timeline includes a playhead showing the current frame, a duration bar, and controls for setting In and Out points.



Timeline
***A** Video preview frame **B** Mark In and Out **C** Time duration **D** Source Range **E** Zoom Level **F** Aspect Ratio Correction*

To preview different frames, click or drag the playhead along the timeline. You can also type a timecode value in the current time display to move the playhead to that specific frame.

- **Video preview frame**

  The video preview shows that the frame indicated by the playhead in the timeline. By default, **Aspect Ratio Correction** is enabled so video with a non-square pixel aspect is shown without distortion on computer displays. To disable this setting, click the **Aspect Ratio Correction** toggle button to the right of the **Zoom** menu.

  To zoom into and out of the preview image, choose a zoom level from the **Select Zoom Level** menu above the timeline.

  Note:

  You can also zoom out by pressing:

  - *Ctrl*+- (hyphen) (Windows)
  - *Command*+- (hyphen) (Mac OS)

  You can zoom in by pressing:

  - *Ctrl*+= (equal sign) (Windows)
  - *Command*+= (equal sign) (Mac OS)

  These keyboard shortcuts use the main keyboard, not the keys on the numeric keypad.

- **Trim video duration**

  To trim the duration of exported video, set an **In** point (first frame) and **Out** point (last frame) in the timeline. You can set In and Out points in the following ways:

  - Move the playhead to a frame on the timeline and click the **Set In Point** or **Set Out Point** buttons above the timeline.

- Drag the **In** point or **Out** point icons from the sides of the timeline to a frame on the timeline.
- Move the playhead to a frame on the timeline and use the **I** key to set an In point and the **O** key to set an Out point.

- **Source Range**

  The Source Range menu lets you quickly set the duration of your exported video with the following options:

  - **Entire Sequence** – Uses the entire duration of the source clip or sequence.
  - **Sequence/Clip/Session In/Out** – Honors **In** and **Out** marks set on clips & sequences from Premiere Pro, Prelude, Audition, and other Adobe apps.
  - **Work Area** – Honors the work area specified in Premiere Pro sequences or After Effects compositions.
  - **Custom** – Honors the **In** and **Out** points set in the **Export Settings** dialog.

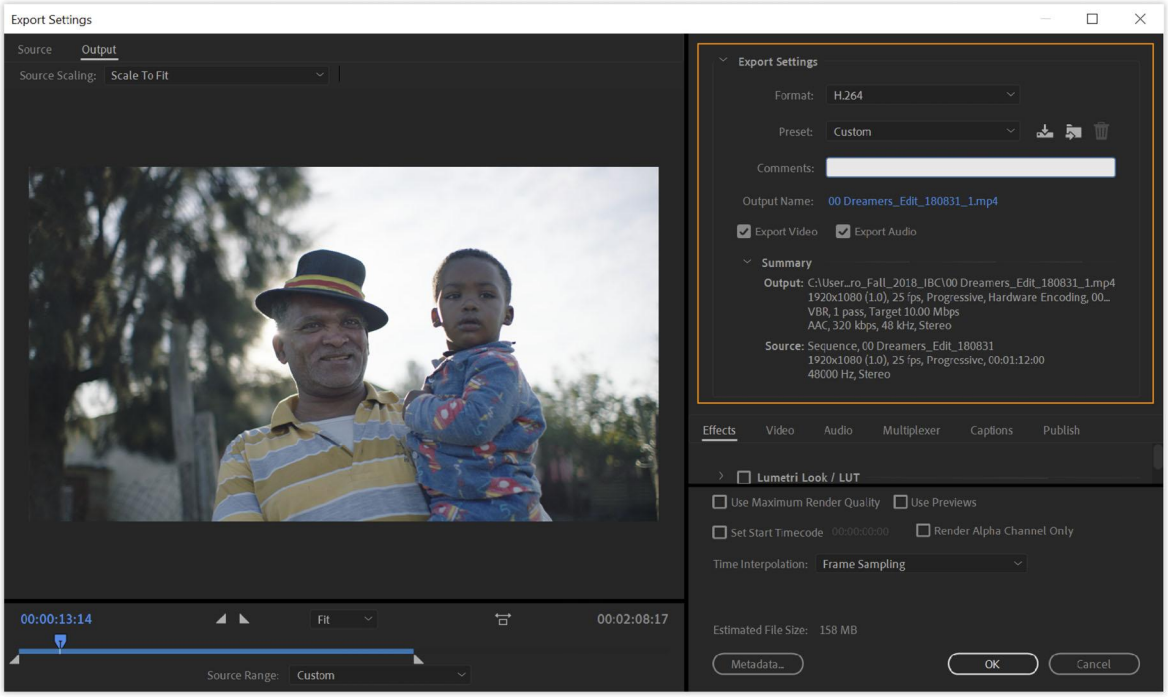
  Note:

  Adobe Media Encoder honors timecode information in a source file. The "Set Start Timecode" control lets you change the start timecode value. If the source starts from 00:00:05:00, then the timeline for the item in Adobe Media Encoder also starts from 00:00:05:00, and not from zero. This timecode information is included in the encoded output file.

Export Settings

The top section of Export Settings allows you to choose the format of the exported video and select from a list of common presets. For more information, see Create custom presets for Media Encoder.

You can also change the exported filename and select a destination for the exported media. Options to export video-only or audio-only files are also available, and a summary of source and output settings.



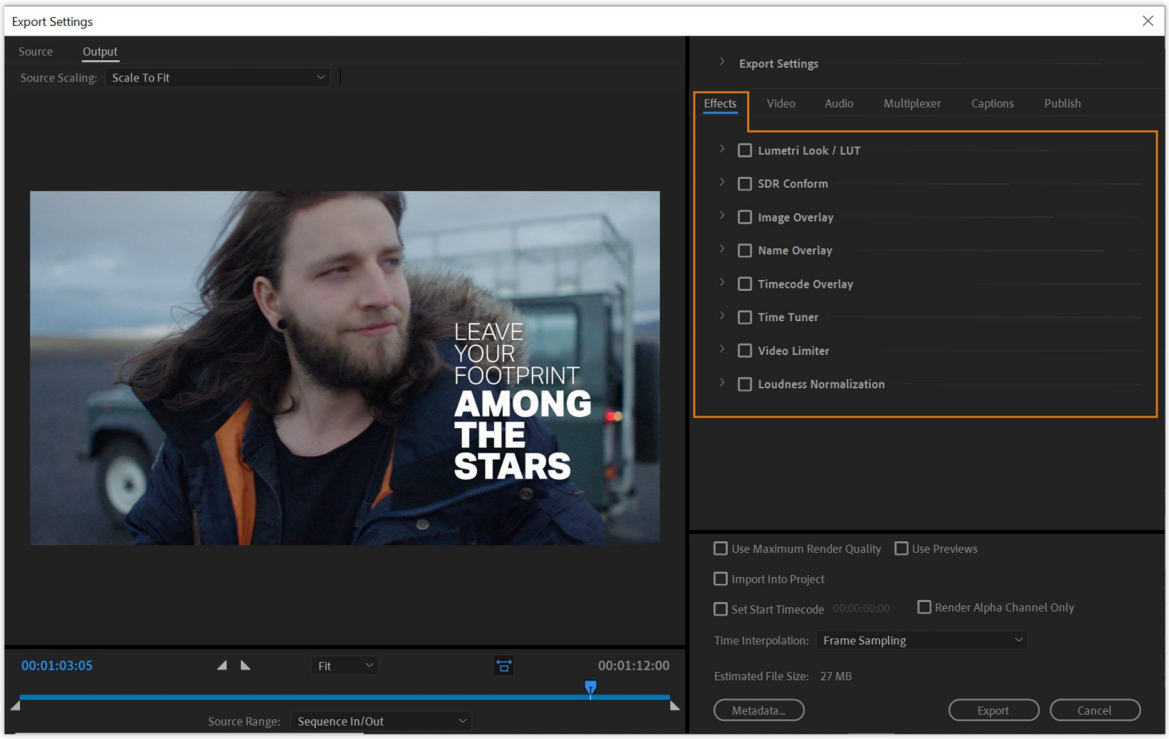
Export Settings

Effects settings

The Effect tab lets you add various effects to your exported media such as Lumetri color adjustments, HDR to SDR conversion, Image, and text & timeline overlays.

Switch to the Output tab to see a preview of these effects applied on the project.

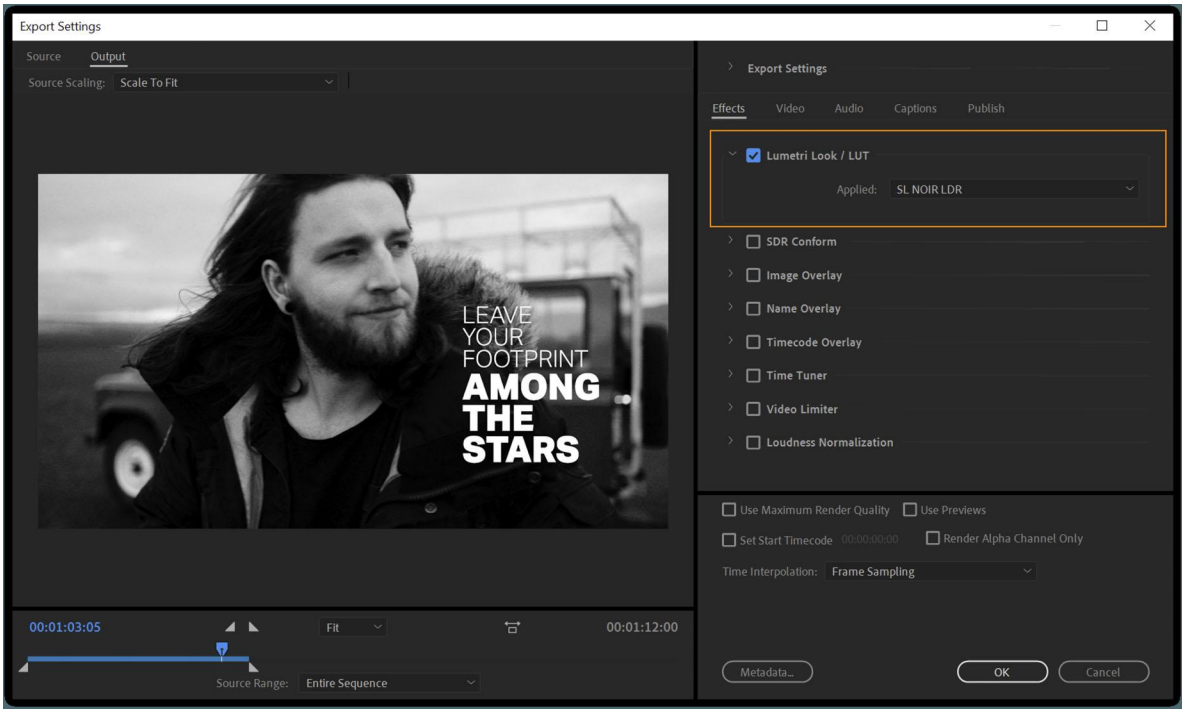
The Effect tab lets you to add various effects to your exported media such as Lumetri color adjustments, HDR to SDR conversion, Image, text & timeline overlays, and so on.



Effect settings

- **Lumetri Look/LUT**

  Use the **Lumetri** effect to apply various color grades to your exported video.



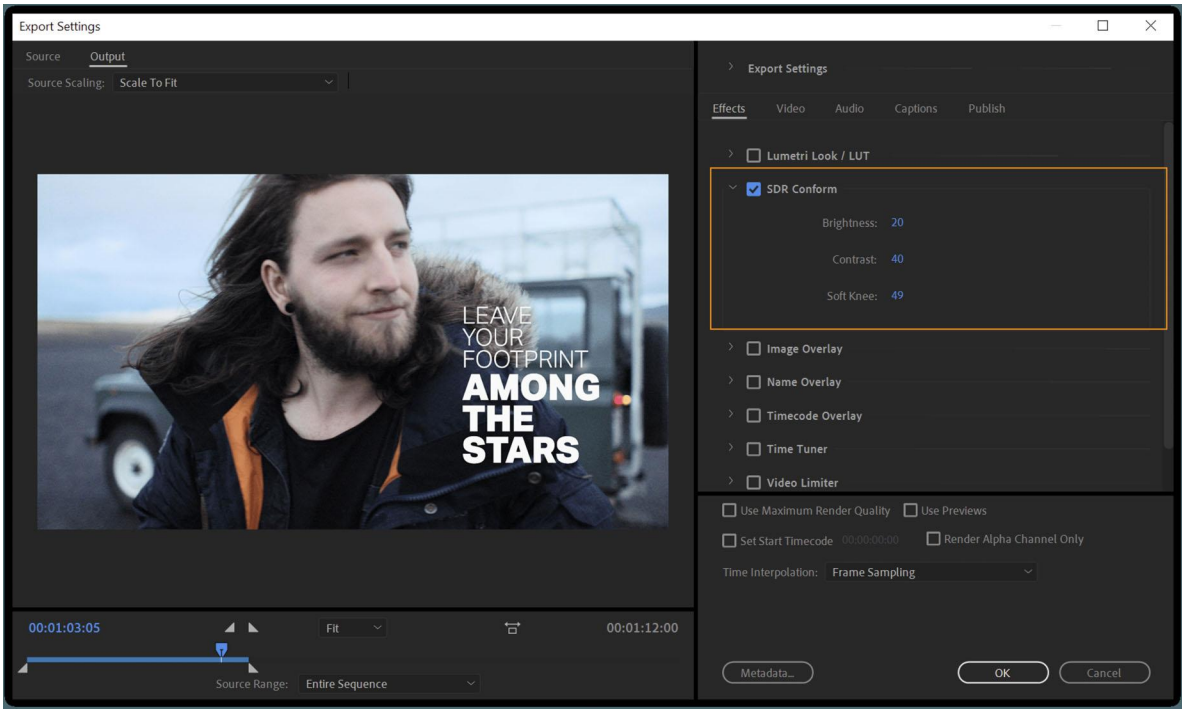
Lumetri Look/LUT

To apply a Lumetri preset, do one of the following:

- Choose a Lumetri preset from the **Applied** pop-up menu.
- Choose **Select...** to apply a custom **Look** or **LUT** file of your own.

- **SDR Conform**

  Use **SDR Conform** to convert your High Dynamic Range (HDR) video to Standard Dynamic Range (SDR) for playback on non-HDR devices (values set as a percentage).



SDR Conform

The following options are available:

1. **Brightness** – Controls the overall brightness of SDR conformed media.
2. **Contrast** –Controls the overall contrast of SDR conformed media.
3. **Soft Knee** – Controls the transition to full compression mode to avoid hard clipping.

- **Image Overlay**

  Use **Image Overlay** to overlay an image on your exported video.

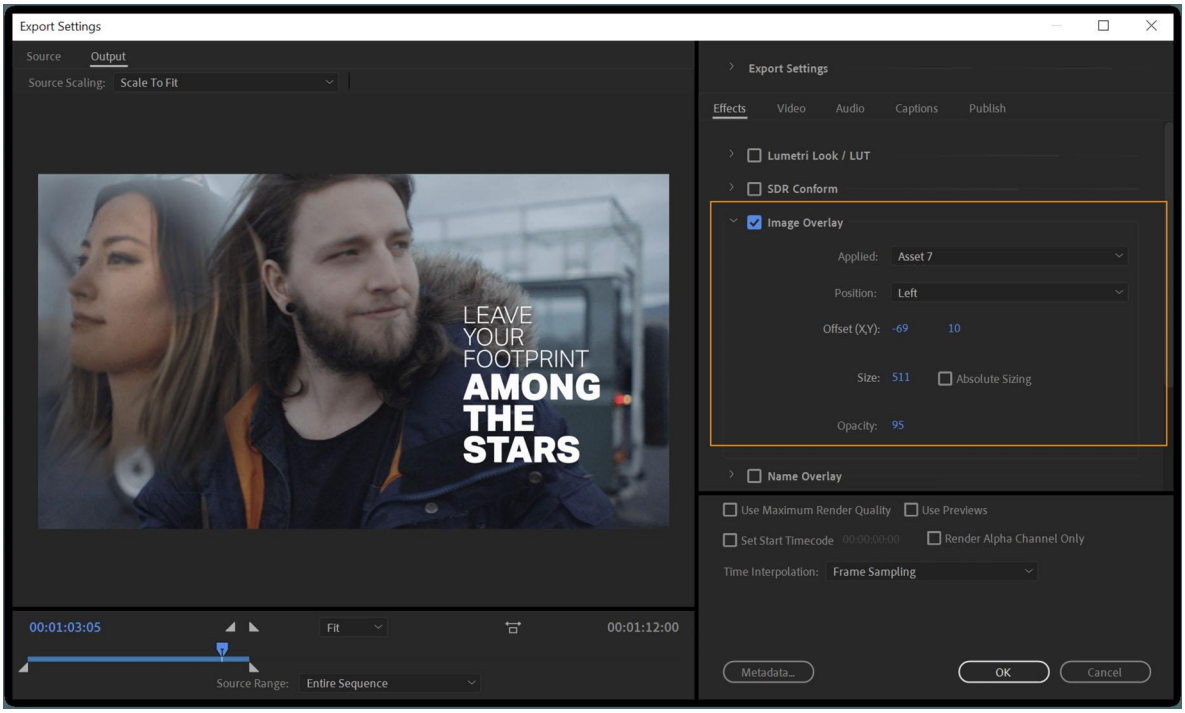


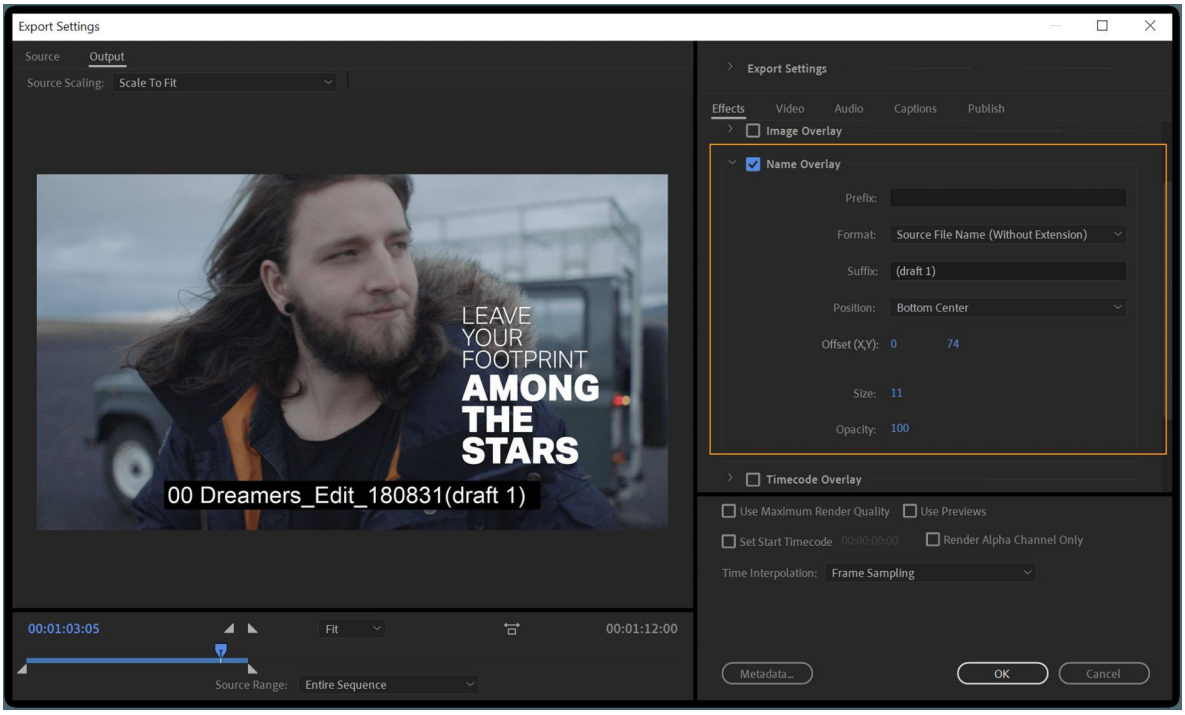
Image Overlay

The following options are available:

1. **Applied** - Browse and choose the image to overlay.
2. **Position** - Sets the relative position of the image overlay within the output frame. For example, Center, Top Left, Bottom Right.
3. **Offset** - Specifies the horizontal and vertical offset from the relative position (in pixels) for the image overlay.
4. **Size** - Adjusts the size of the image. By default, the image overlay's size auto-adjusts to the current output frame size. The image gets overlaid according to its relative size regardless of the output resolution.
   - **Absolute Sizing** – Enable this option to link the image overlay's size to the native size of the source image. When enabled, the image overlay appears smaller at higher output resolutions and larger at lower output resolutions.
5. **Opacity** - Specifies the opacity of the overlay image.

- **Name Overlay**

  Use Name Overlay to add text to your exported video.



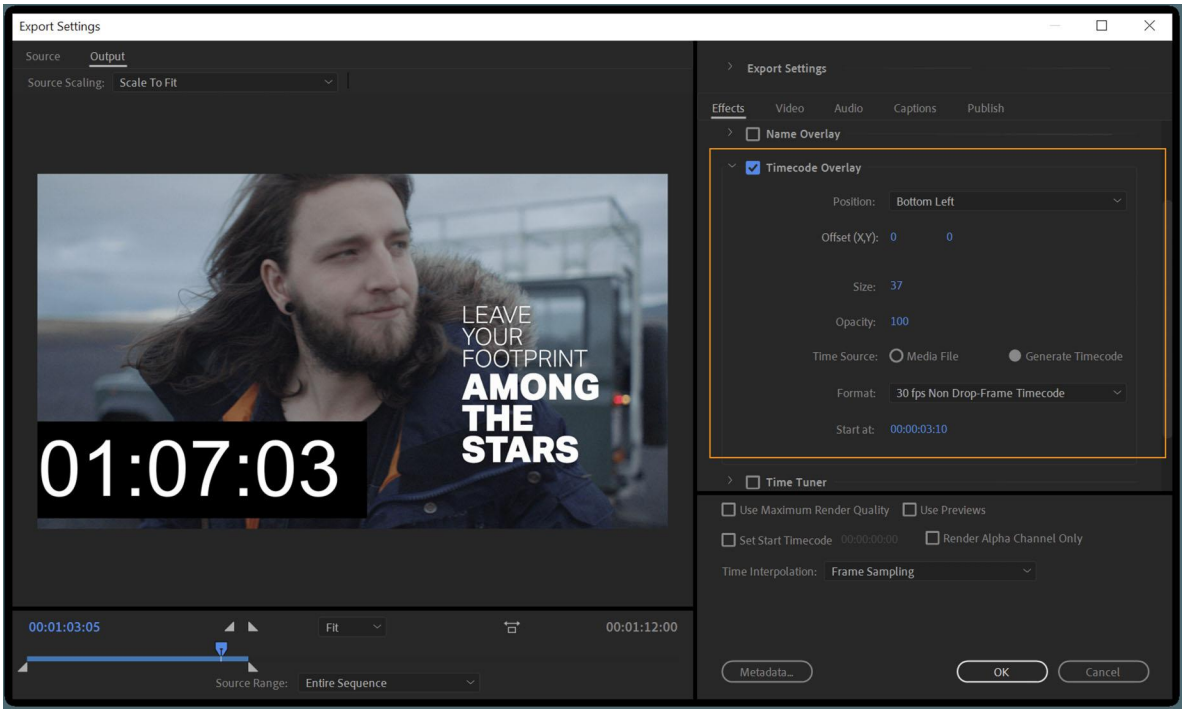
Name Overlay

The following options are available:

1. **Prefix** - Text added to the beginning of the name overlay.
2. **Format** - Display options for the overlay text:
   - Prefix and Suffix Only
   - Source File Name
   - Source File Name (Without Extension)
   - Output File Name
   - Output File Name (Without Extension)
3. **Suffix** - Text added to the end of the name overlay.
4. **Position** - Sets the relative position of the text within the output frame. For example, Center, Top Left, Bottom Right.
5. **Offset (X,Y)** - Specifies the horizontal and vertical offsets (in pixels) for the name overlay.
6. **Size** - Adjusts the size of the text.
7. **Opacity** - Specifies the opacity of the black background behind the text.

- **Timecode Overlay**

  Use Timecode Overlay to add a timecode counter to your exported video.



Timecode Overlay

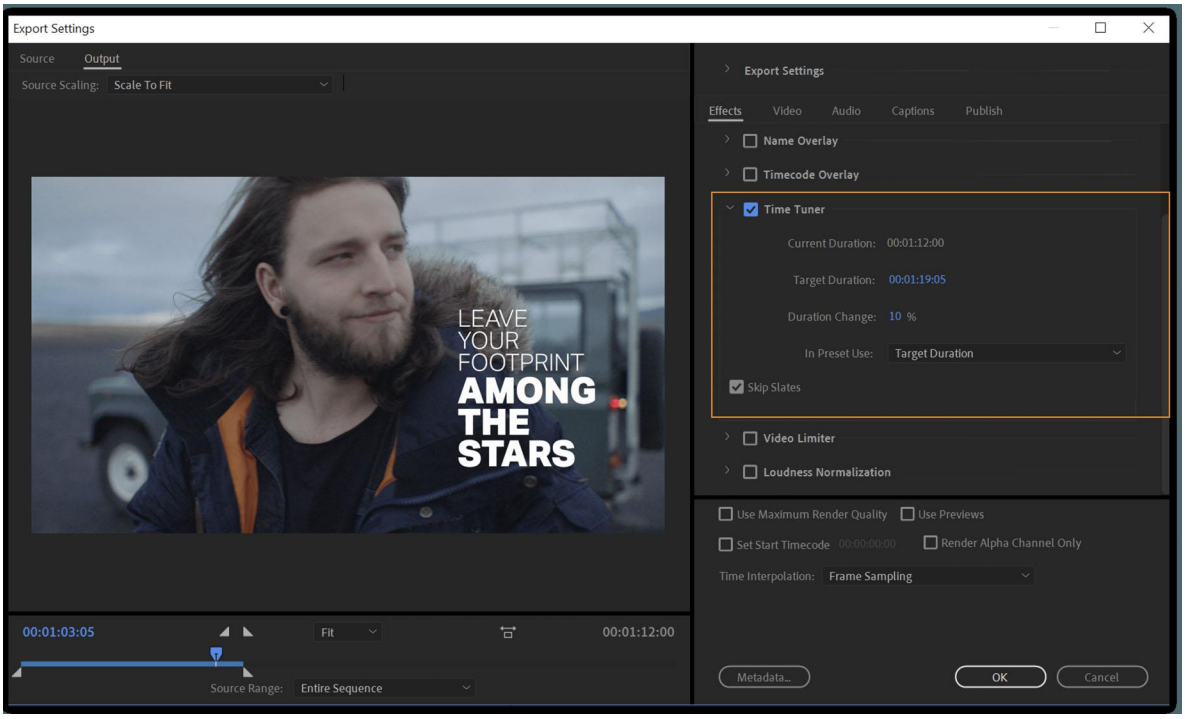
The following options are available:

1. **Position** - Sets the relative position of the timecode within the output frame. For example, Center, Top Left, Bottom Right.
2. **Offset (X,Y)** - Specifies the horizontal and vertical offsets (in pixels) of the timecode within the output frame.
3. **Size** - Adjusts the size of the timecode display.
4. **Time Source** - Specifies how timecode is generated.
    a. **Media File** - Reads Timecode from the source media. If the source media is not detected, timecode overlay starts at zero and matches the source's frame rate.

- **Offset in Frames** - Specifies the number of frames by which the timecode overlay is offset from the source's timecode. You can enter positive or negative values for the offset.
    b. **Generate Timecode** – Generates custom timecode for the overlay.
- **Format** - Select the timecode format in frames per second. For example, 25-fps Timecode.
- **Starts at** – Sets a starting value for the timecode.
- **Time Tuner**

  Use Time Tuner to automatically extend or reduce the video's length by duplicating or removing frames in certain sections so that the overall change in duration is imperceptible.

  For example, your video must be slightly shorter to fit a broadcast schedule but you don't have time to re-edit the entire sequence.



Time Tuner

The following options are available:

1. **Current Duration** - Duration of the source video.
2. **Target Duration** - Duration of the exported video after effect is applied.
3. **Duration Change** - Amount the output duration differs from the source duration. Range can be set from -10% shorter to +10% longer.
4. **In Preset Use** – Determines how duration is adjusted when preset is applied to other sources:
   - **Target Duration** – Uses the Target Duration value regardless of the source's original duration.
   - **Duration Change** – Uses the Duration Change value based on the source's original duration.
5. **Skip Slates** – Doesn't include slates when adjusting duration. Enable this option to have Time Tuner ignore any series of still images longer than 10 seconds.

- **Video Limiter**

  Video Limiter constrains the luminance and color values of source video so they fall within safe broadcasting limits.

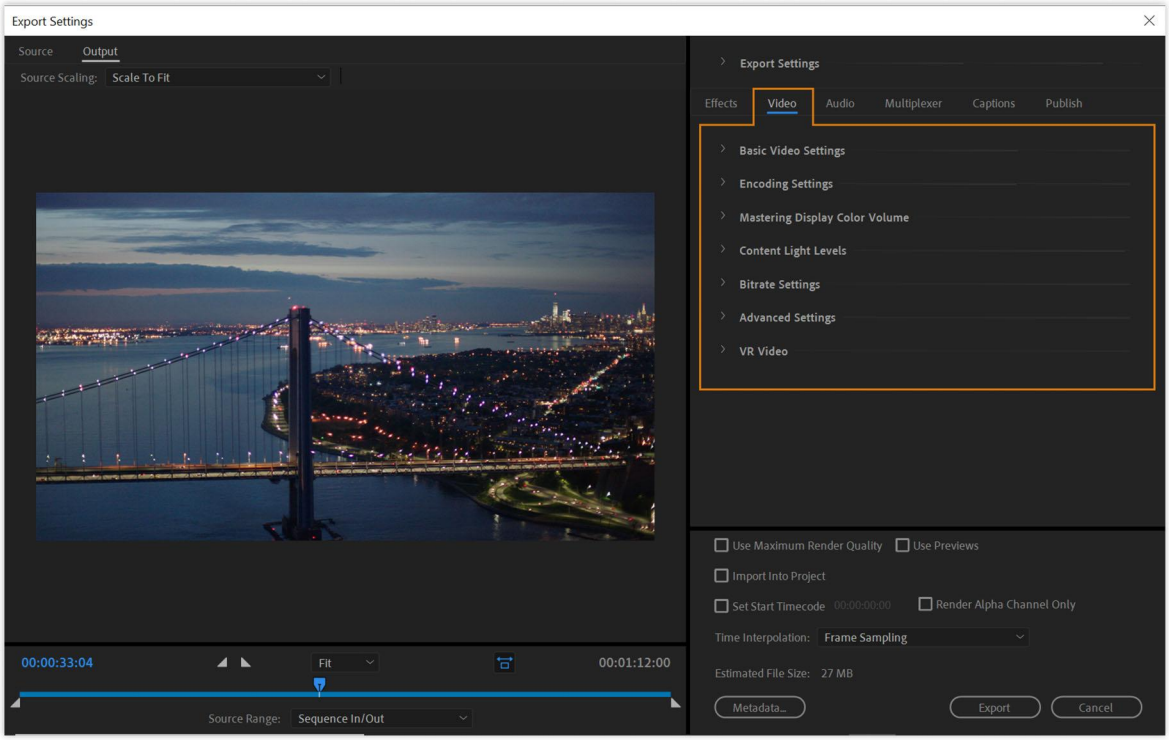
  1. **Clip Level** – Specifies the output range in IRE units.
  2. **Compression before clipping** – Applies a "knee" that allows colors to be brought into range without hard clipping.

- **Loudness Normalization**

  See Automatic Loudness Correction for more information.

Video settings

Video settings vary based on the export Format you have chosen. Each format has unique requirements that determine what settings are available. For more information, see Files supported for export with Media Encoder.



Video export settings

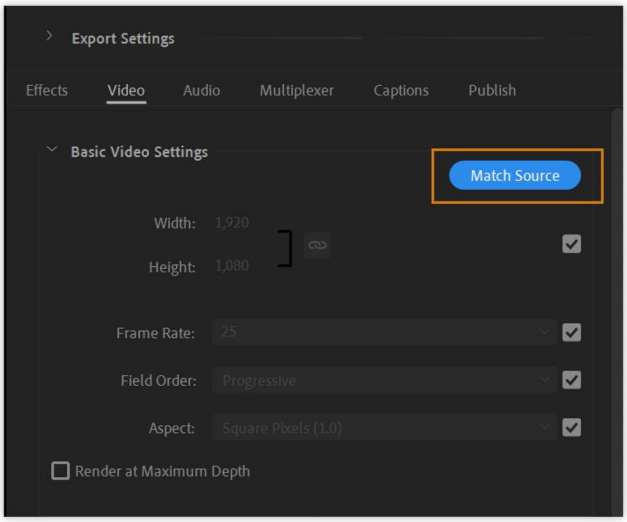
Note:

Some capture cards and plug-in software provide their own dialog boxes with specific options. If the options you see are different from the options described here, see the documentation for your capture card or plug in.

For general information about compression settings, see Compression tips.

- **Match Source**

  Many of the export formats in Adobe Media Encoder have a Match Source option that lets you automatically match export settings to the source's settings.



Match source

Formats that support Match Source:

- Animated GIF
- BMP
- DNxHD/DNxHD MXF OP1a – with “Match Source (Rewrap)” preset only
- DPX
- GIF
- H.264
- HEVC (H.265)
- JPEG
- JPEG 2000 MXF OP1a
- MPEG-2
- MXF OP1a – with “Match Source (Rewrap)” preset only
- OpenEXR
- PNG
- QuickTime
- Targa

- TIFF

When set to Match Source, Adobe Media Encoder automatically sets this value to match the field order of the source. For more information, see Interlaced versus noninterlaced video.

Match Source controls & presets

When exporting video files in H.264 or MPEG-2 format, Adobe Media Encoder lets you automatically match the video settings of the source file using **Match Source** presets. Selecting a **Match Source** preset automatically activates the appropriate options in the **Video** settings tab in the **Export Settings** dialog.

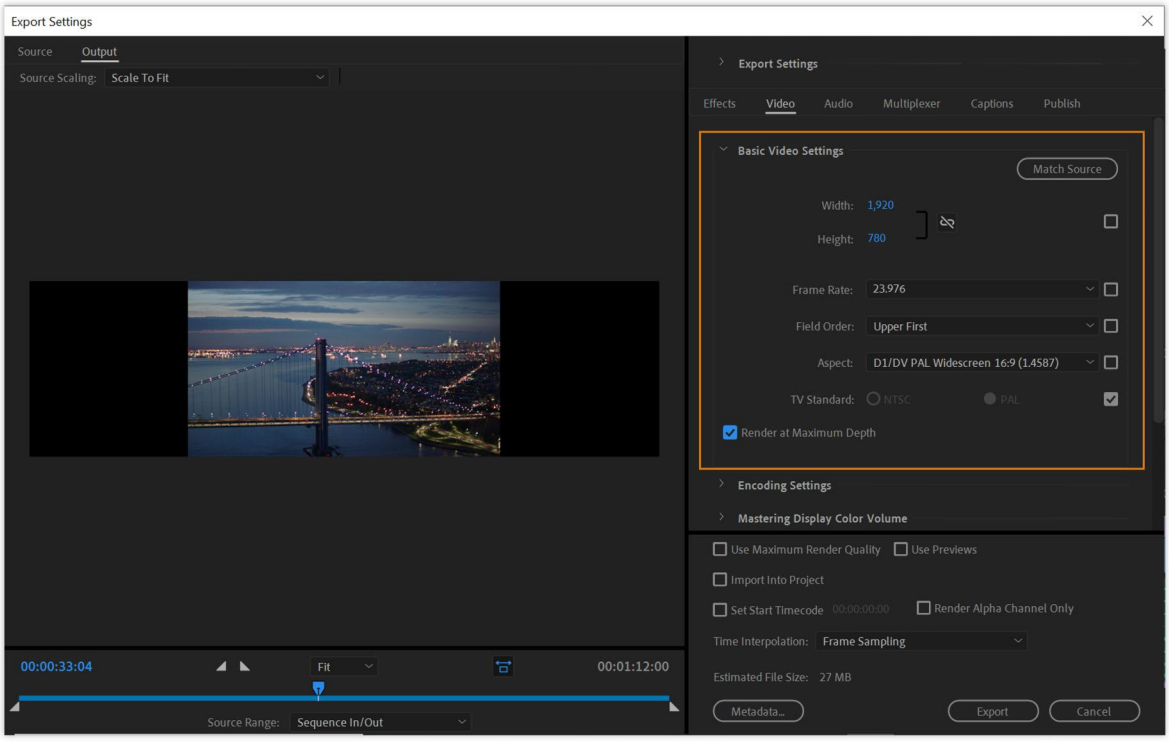
Adobe Media Encoder provides the following two **Match Source** presets for both H.264 and MPEG-2 exporters:

- **Match Source - High bit rate:** for High-Definition (HD) video sources. This preset is the default Match Source preset for both H.264 and MPEG-2 exporters.
- **Match Source - Medium bit rate:** for Standard-Definition (SD) video sources.

Match Source presets are useful when you want to pass a few video attributes from the source, and select specific values for the other attributes. You can save the **Match Source** setting as a new preset and apply them to any source in the **Queue** or **Watch Folder** panels.

For example, say, you have a **Watch Folder** containing assets with varying frame sizes and frame rates. You want to convert all the assets in the **Watch Folder** to a single format at 24 fps. To do so, create a preset with source-matching enabled for all properties except **Frame Rate**, which is set to 24 fps.

- **Basic Video settings**



Basic video settings

The following settings are common to most export formats in Media Encoder:

The following settings are common to most export formats in Media Encoder:

1 **Width** - The width of the video frame.

2 **Height** - The height of the video frame.

Note:

Linking width & height values together maintains the video's aspect ratio. To adjust width and height independently of each other, toggle off the link button.

3 **Video Dimensions** - Some formats like H.264 Blu-ray or Wraptor DCP restrict frames size to particular values. The Video Dimensions menu displays supported frame sizes for these formats.

4 **Frame Rate**- Frames shown per second during video playback. In general, higher frame rates produce smoother motion, although choosing a frame rate that is different than the source media's frame rate may produce unwanted motion artifacts. Keep in mind that some formats & codecs only support a specific set of frame rates.

For more information, see Frame rate.

5 **Field Order**- Specifies whether the exported file has progressive frames or frames made up of interlaced fields.

- **Progressive** is the preferred setting for digital television, online content, and film.
- When exporting to interlaced formats such as NTSC or PAL, choose **Upper First** or **Lower First** to set the display order of interlaced fields.

For more information, see

- Interlaced versus noninterlaced video
- Interlaced video, non-interlaced video, and progressive scanning

6 **Aspect** – The pixel aspect ratio of the video. Pixel aspect ratio (PAR) describes the ratio of width to height of a single video pixel. Digital video formats like HD, 4 K UHD and 8 K typically have square pixels (PAR 1.0) while analog formats like NTSC & PAL have rectangular pixels. Exporting at PAR different than the source media's PAR may distort the video image.

For more info on aspect ratios, see these pages:

- Pixel aspect ratio
- Working with aspect ratios

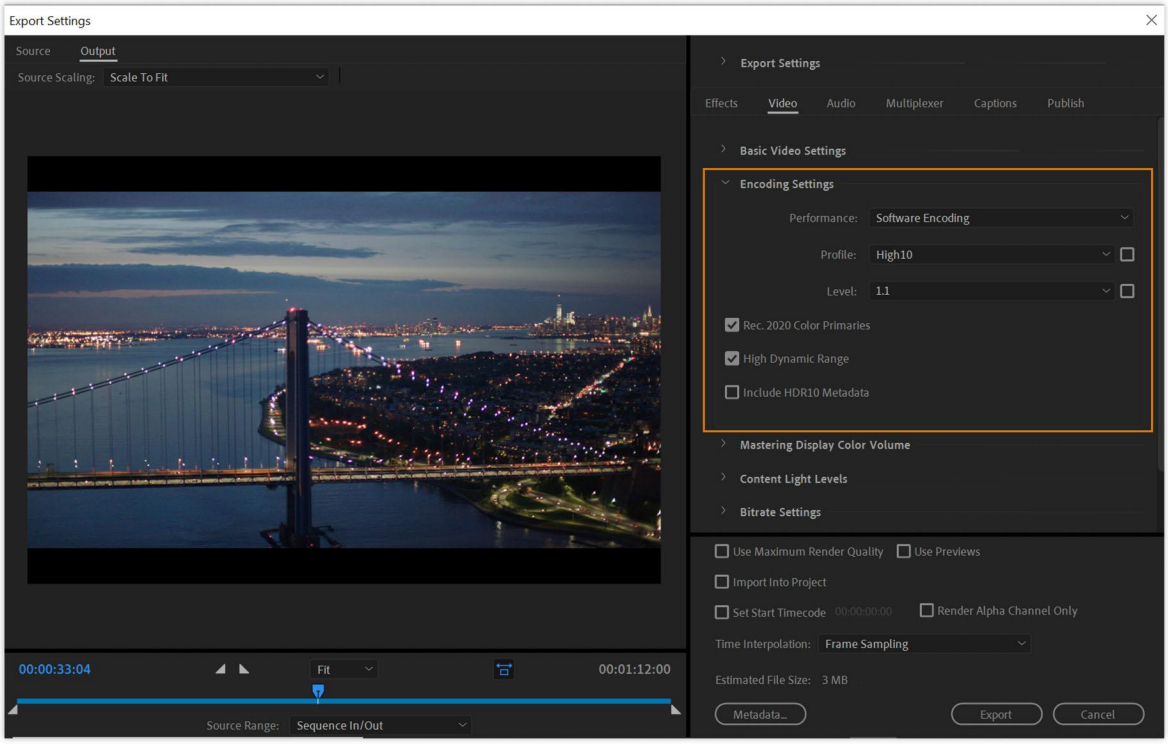
7 **TV Standard** – Sets the standard to NTSC or PAL. When Match Source is enabled, the standard is calculated based on properties of the source. For example, if the source's frame rate is 25 fps, the TV standard is set to PAL.

- **Encoding Settings**

The following settings appear in H.264 and HEVC formats.

Note:

Profile & Level are constraints used by MPEG-based encoders that conform the video output to common standards used in electronic devices.



Encoding settings

You can prepare the video for output by specifying preferred formats.

1 **Performance** - (H.264 and HEVC only) – **Hardware Accelerated** is the default choice, which tells Media Encoder to use available hardware on your system to speed up encoding times.

   - Hardware acceleration depends on your system's configuration.
   - If your system does not support certain export settings, the **Performance** menu switches automatically to **Software Only.**

2 **Profile** – Common h.264 profiles include:

   - **Baseline** – The simplest profile used by video conferencing and similar devices that require fast decoding speeds.
   - **Main** – A common profile used primarily in SD broadcasting.
   - **High** – A widely supported profile used by most HD devices.
   - **High10** – An extension of the High profile that supports 10 bit decoding.

3 **Level** – Limits the range of choices available for **Frame Size**, **Frame Rate**, **Field Order**, **Aspect**, **bit rate**, chroma, and other compression settings. Generally speaking, higher-level settings support larger video resolutions.

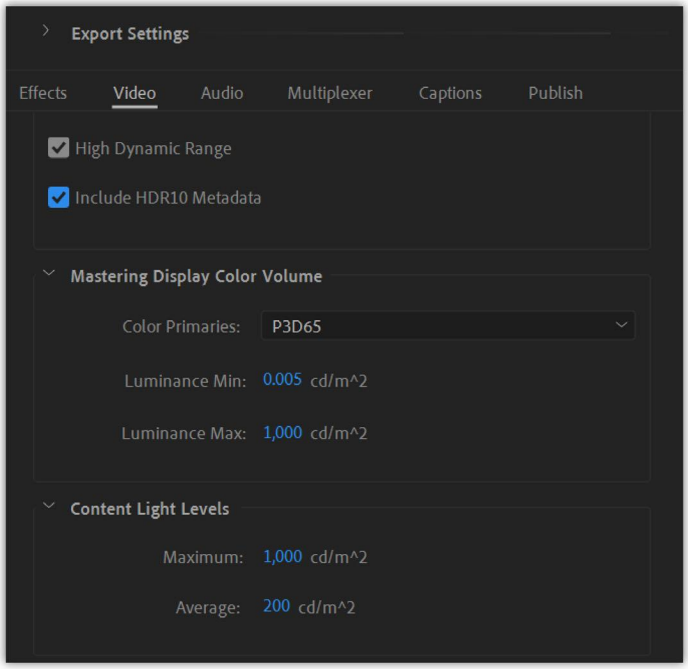
   Note:

   If you're unsure which Profile & Level to use, enable the Match Source check boxes to have Media Encoder choose the best setting based on properties of your source media.

4 **Rec. 2020 Primaries** - Uses the Rec. 2020 color space supported by UHD formats like 4 K & 8 K. Available when Profile is set to "High10".

5 **High Dynamic Range** - Exports with High Dynamic Range, which retains detail in brighter whites and deeper blacks at higher bit depths. Available when "Rec. 2020 Color Primaries" is enabled.

6 **Include HDR10 Metadata** - HDR10 uses the PQ transfer function and adds five pieces of metadata. The previous version of Media Encoder supported PQ but omitted metadata. These are user-entered values; no content analysis is performed. The purpose of this metadata is to provide the HDR playback device with details about your content so that it can be displayed properly and look its best.



HDR10 metadata

Mastering Display Color Volume

- **Color Primaries** - This is the color gamut of the HDR monitor used while grading your content. Obtain this value by reading the technical specifications for your monitor. It has a drop-down list with three options. The possible values are: Rec.709, P3D65 (default), Rec. 2020.
- **Luminance Min** - This is the minimum capable luminance of the HDR monitor used while grading your content. Obtain this number by reading the technical specifications for your monitor. This is a numerical input with scrubbable hot-text. The default value is 0.0050. The range is 0.0005 - 0.05.
- **Luminance Max** - This is the maximum capable luminance of the HDR monitor used while grading your content. Obtain this number by reading the technical specifications for your monitor. This is a numerical input with scrubbable hot-text. The default value is 1000. The range is 100 - 4000.

Content Light Levels

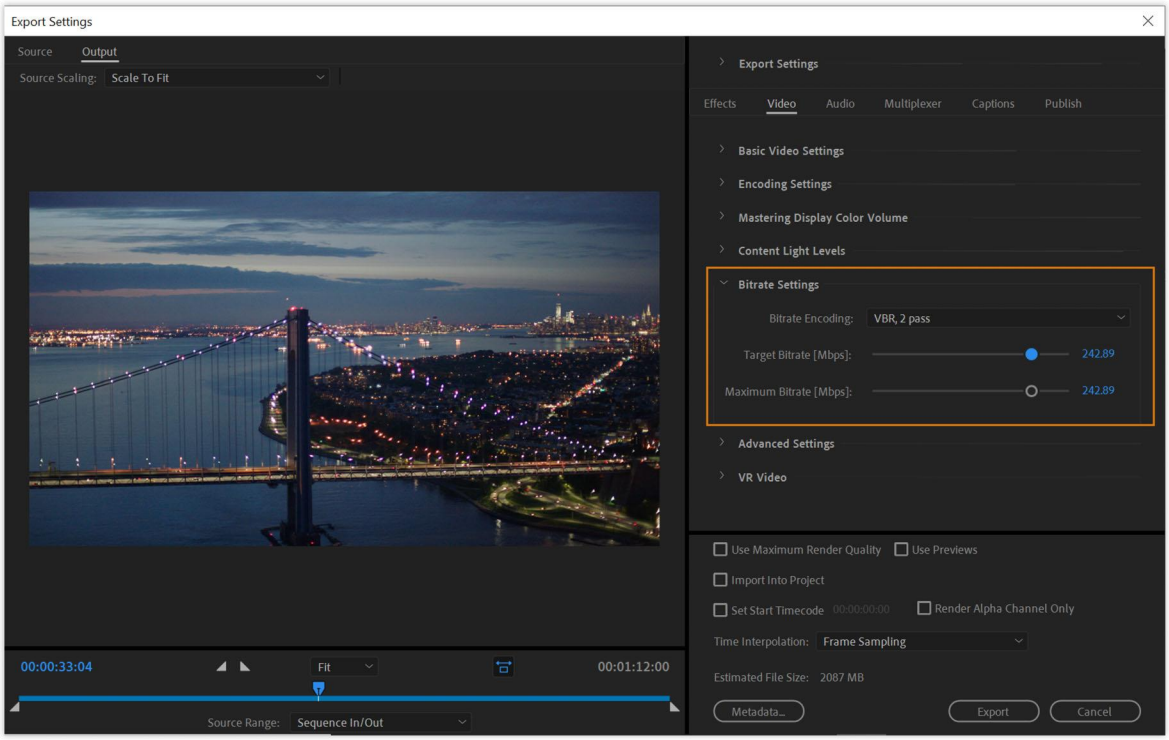
- **Maximum** - This is the maximum luminance of the content in your program. Enter the luminance of the brightest part of your program. While the HDR10 standard accounts for luminance ranges all the way up to 10,000 nits, there are no consumer panels that can deliver this brightness. It is generally recommended to keep the luminance for HDR10 content at or below 4000 nits. The HDR display will use this value to tone map your program into the range of the display so no highlights are clipped. It is the maximum level of light. It is similar to Luminance Max.

- **Average** - It is the maximum average level of light per frame. The HDR display will use this value to tone map your program into the range of the display so your program looks the same as when you were mastering it. This value can significantly alter the appearance of your content and it is recommended to test playback on the intended display to be sure everything looks as you intend.

- **Bitrate Settings**

  Bitrate is the amount of data in a video or audio signal measured in bits per second. Generally speaking, higher bitrates produce better quality video and audio, while lower bitrates create media that is easier to play back over slow Internet connections.

  For more information, see Bitrate.



Bitrate settings

Bitrate options vary by codec and format. Here are some common settings:

1 **Bitrate Encoding** – Specifies the encoding method used to compress the video/audio signal.

- **CBR (Constant Bit Rate)** - Sets a constant value for the data rate. This option can shorten export times but may impact quality for more complex frames.
- **VBR (Variable Bit Rate)** - Dynamically adjusts the data rate based on the complexity of the video/audio signal. This option produces higher overall quality at smaller file sizes but may increase export times.
- **VBR 1 Pass versus 2 Pass** – 1 Pass encoding analyses the entire media file from beginning to end to calculate a variable bit rate. 2 Pass encoding makes two passes through the file, from beginning to end and then from end to beginning. The second pass lengthens encoding times but ensures greater encoding efficiency and often produces higher-quality output.

Note:

When comparing CBR and VBR encoding for a given media file, you can make the following generalizations: A CBR file can play back more reliably over a wider range of systems because a fixed data rate is less demanding on media players and computer processors. However, a VBR file tends to have a higher image quality because VBR tailors the amount of compression to the image content.

2 **Target Bitrate [Mbps]** - Sets the overall bitrate for the encoded file. Video is measured in megabits per second [Mbps] while audio is measured in kilobits per second [kbps].

3 **Maximum Bitrate [Mbps]** - Sets the minimum & maximum values allowed during VBR encoding.

Adaptive bitrate presets – There are three adaptive bitrate presets available in the H.264 format:

- Match Source – Adaptive Low Bitrate
- Match Source – Adaptive Medium Bitrate
- Match Source – Adaptive High Bitrate

These presets can help reduce file size and speed-up export times by considering the resolution and frame rate of source media when calculating the overall bitrate. For example, the same adaptive preset would use a lower bitrate when applied to SD media but a higher bitrate when applied to HD or 4-K media.

- **Advanced Settings**

  Here are some common advanced settings that appear across multiple formats & codecs:

  1 **Key Frame Distance** - Enable this option to specify how often key frames (aka I-frames) are inserted in your exported video. In general, a lower key frame value results in higher-quality video but may increase file size. When disabled, Media Encoder chooses the appropriate key frame distance based on the export format and frame rate. For more information, see Key frames.

  Note:

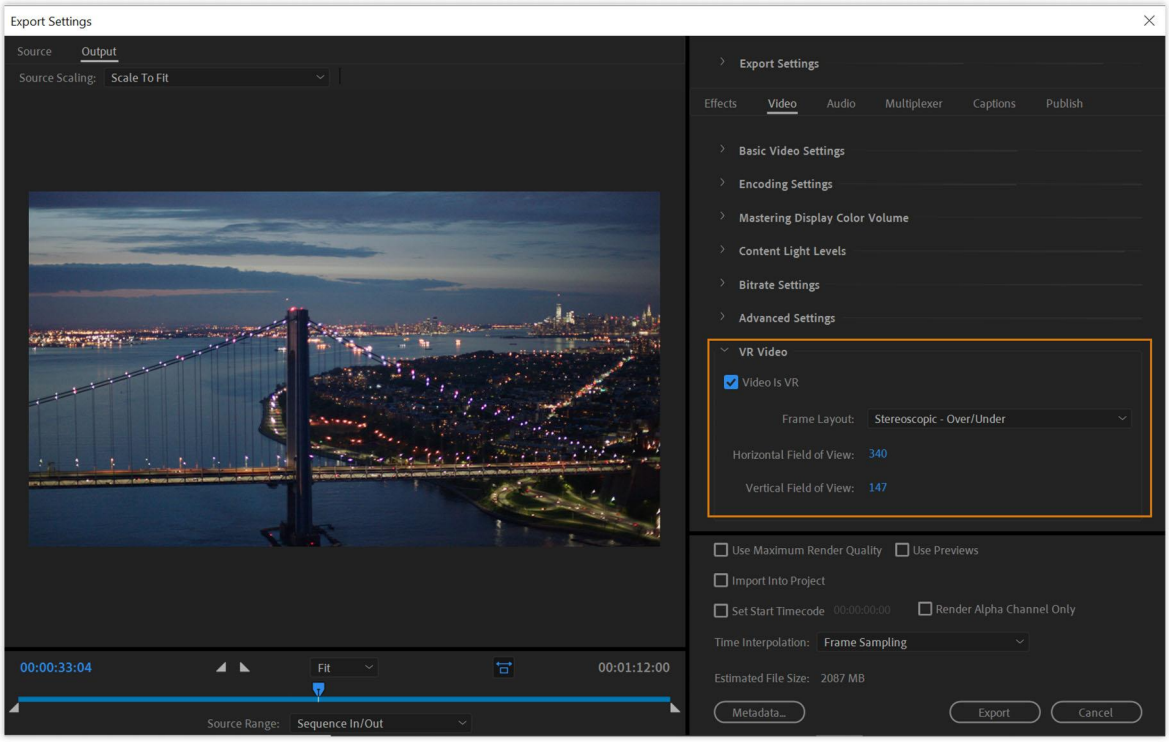
  Some QuickTime and AVI codecs don't support setting a custom key frame interval so the Key Frame Distance option is disabled for those codec choices.

  2 **Optimize Stills** - Enable this option to render still images in your sequence as a single frame instead of a series of repeated frames, which help reduce the file size of exported video. Optimized still frames are shown for the correct duration on supported players. If the exported video file exhibits playback problems when displaying the still images, deselect this option and re-export the file.

- **VR Video**

  Using VR export settings, you can export 360-degree footage the same way as regular footage. VR 360 allows you to edit in equirectangular and dual spherical formats. The footage is monoscopic and stereoscopic. Exporting equirectangular video is like exporting any other type of video, with a few caveats. For more information, see Working with immersive VR video.

  Check that the **Video is VR** check box and edit its options.



VR video

Horizontal and Vertical Field of View

The user can disable Auto VR Properties and manually configure the Frame Layout and Horizontal and Vertical Fields of View. This option allows the effect to convert the Frame Layout between monoscopic, stereoscopic (over/under), and stereoscopic (side by side).

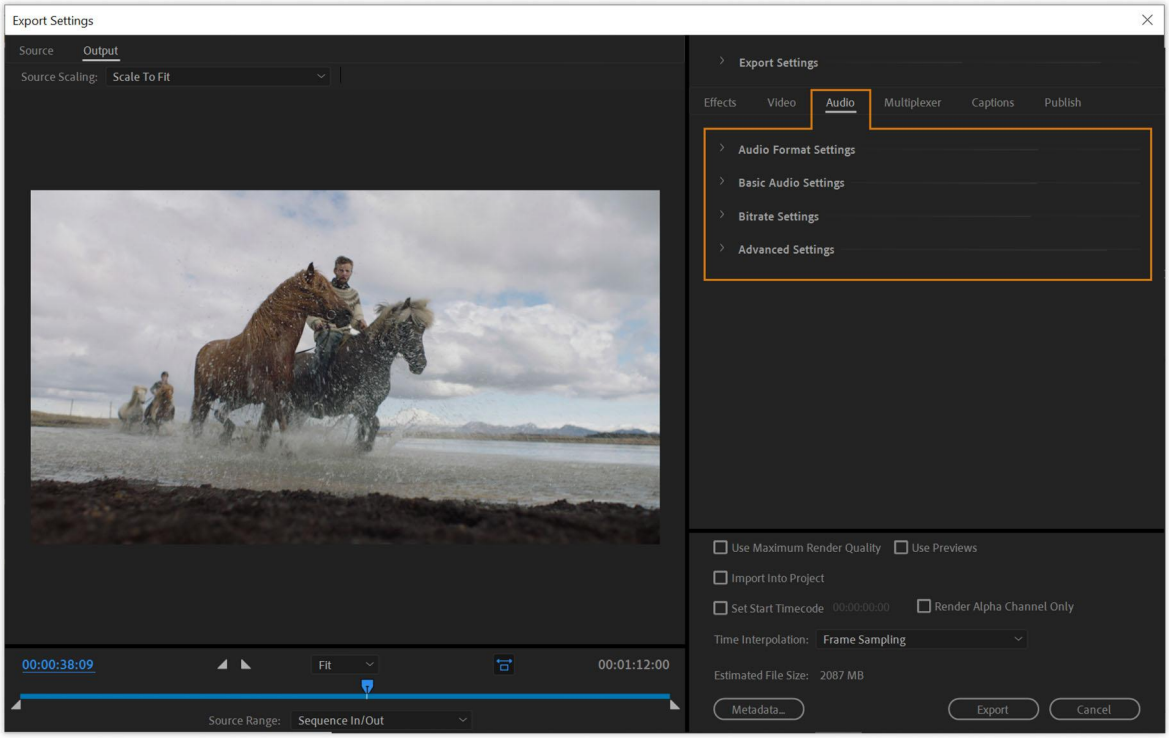
VR export settings

You can export 360-degree footage the same way as regular footage. VR 360 allows you to edit in equirectangular and dual spherical formats. The footage is monoscopic and stereoscopic. Exporting equirectangular video is like exporting any other type of video, with a few caveats.

For more information, see Working with immersive VR video.

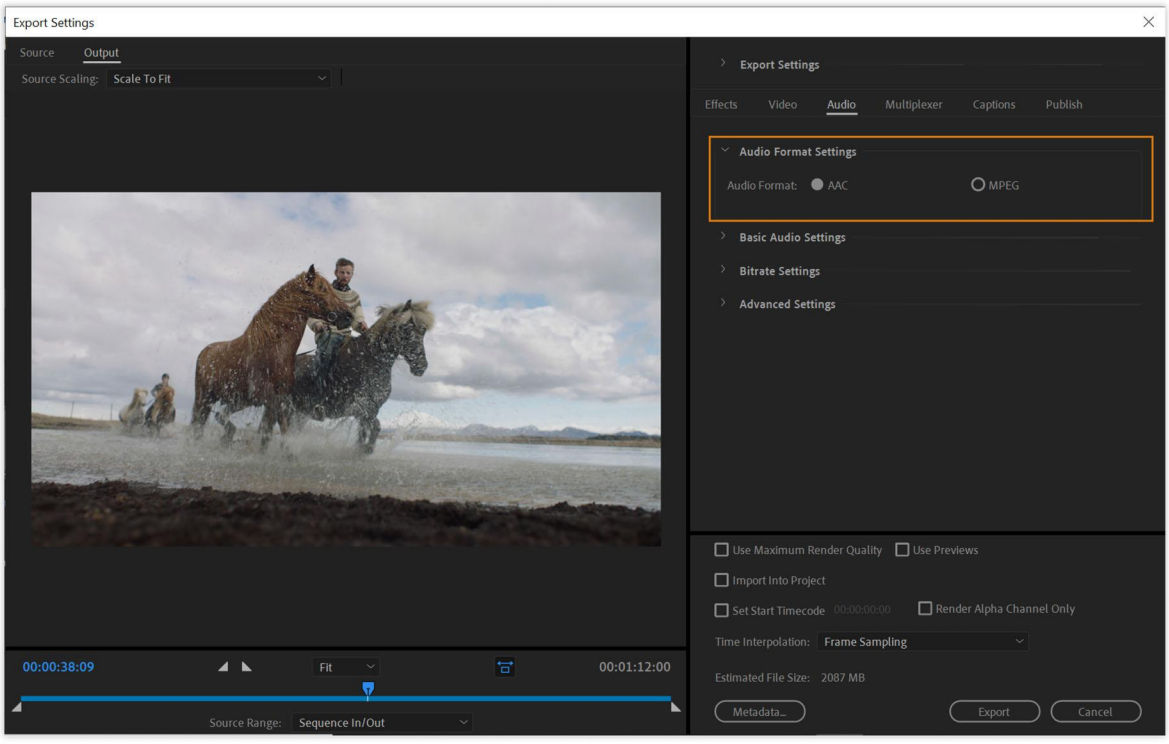
Audio

Audio settings are found in the Audio tab of the **Export Settings** dialog. Settings vary based on the export format you have chosen.



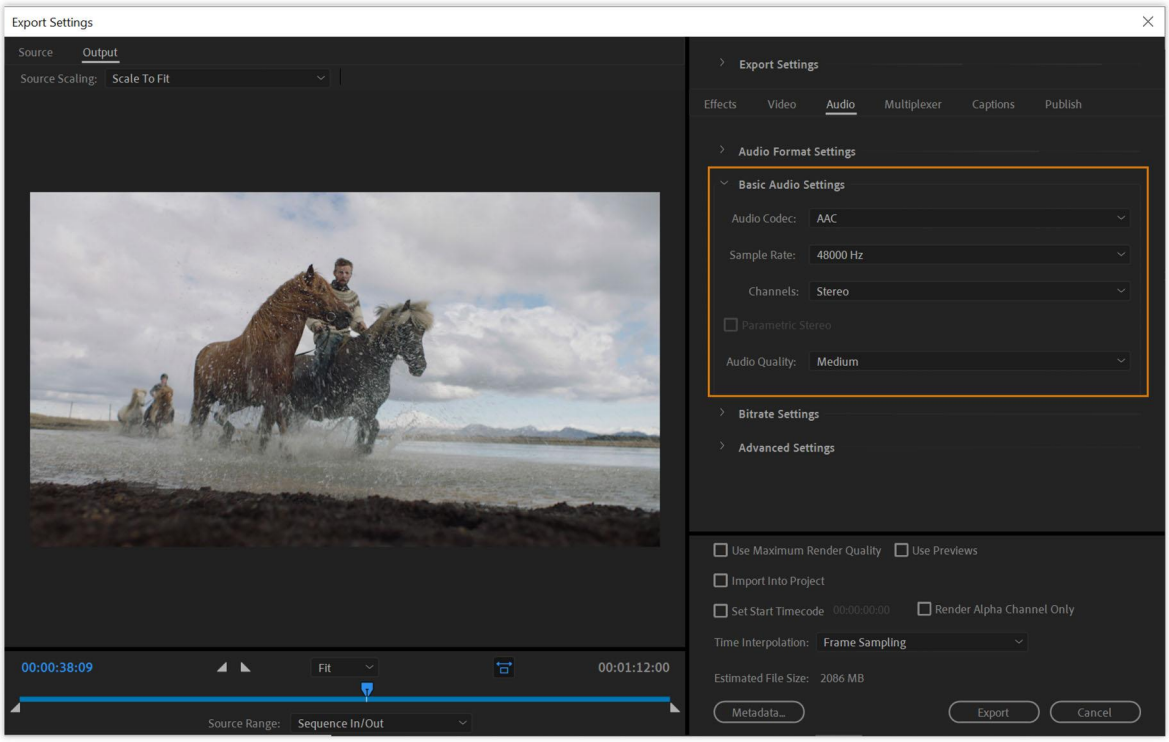
Audio settings

- **Audio Format Settings**



Audio format settings

- **Basic Audio Settings**



Basic audio settings

You can prepare the audio for output by specifying preferred formats.

1. **Audio Codec** - Specifies the audio compression codec. Some audio formats support only uncompressed audio, which has the highest quality but uses more disk space. Some formats provide only one codec while others allow you to choose from a list of multiple codecs.
2. **Sample Rate** – Frequency at which audio is converted into discrete digital values, measured in Hertz (Hz). Audio recorded at higher sample rates produces better quality but requires larger file sizes. For best results, you should export audio at the same sample rate it was recorded with. Exporting at a higher sample rate does not improve quality and requires resampling which can increase export times.

   For more information, see Compression tips.
3. **Channels** - Specifies the number of audio channels included in the exported file. If you choose fewer channels than are in the master track of your sequence or media file, Adobe Media Encoder down-mixes the audio. Common channel settings include Mono (one channel), Stereo (two channels) and 5.1 (six channel surround sound).

   Note:

   The QuickTime format includes Audio Channel Configuration options that let you control how source channels are routed to output channels in the exported file. This option lets you save time and streamline your rendering by exporting multiple audio output configurations in the same QuickTime file, including stereo and 5.1 channelization.
4. **Sample Size** – Amount of audio data per sample (aka "bit depth"). Audio recorded at higher sample sizes typically results in better quality sound but requires larger file sizes.

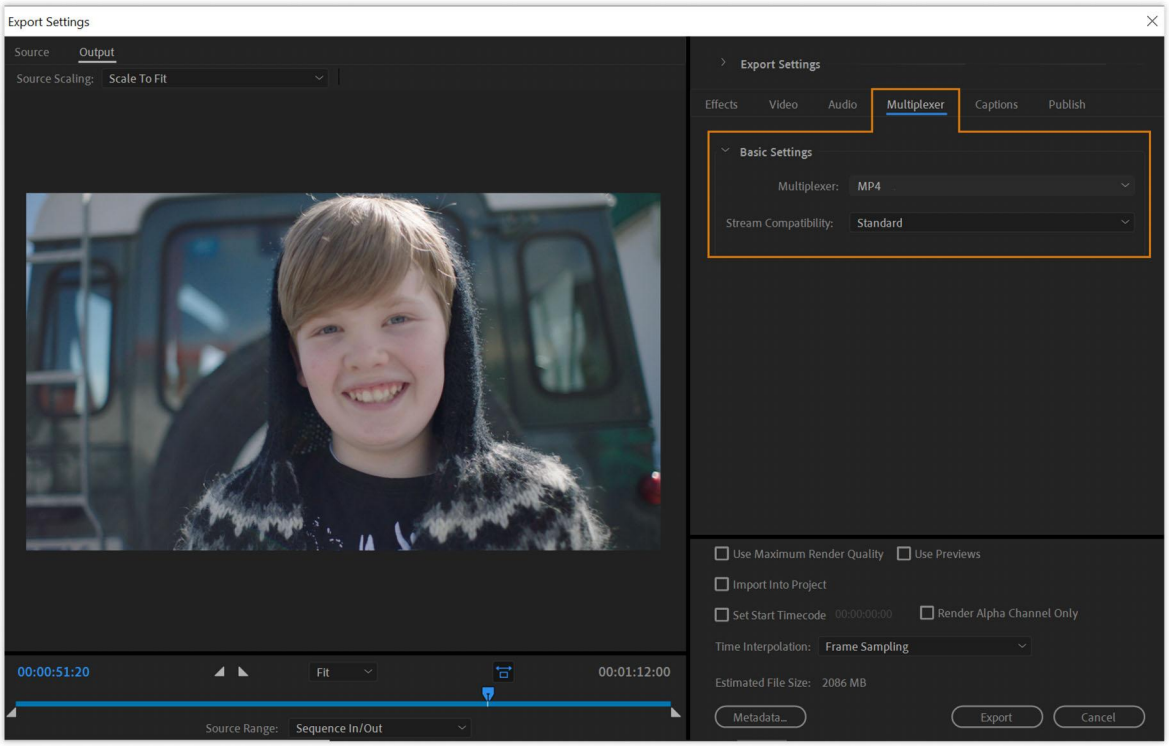
- **Bitrate Settings**

The **Bitrate [kbps]**is the output bit rate of the audio. Generally, higher bit rates increase both quality and file size.

Multiplexer

Formats like H.264, HEVC (H.265), and MPEG include a Multiplexer tab that controls how video and audio data are merged into a single stream (aka “muxing”). When Multiplexing is set to None, video and audio streams are exported as separate files.

For more information about MPEG options, see the relevant MPEG specifications for MPEG-4 (ISO/IEC 14496) and MPEG-2 (ISO/IEC 13818) and the Wikipedia website.



Multiplexer settings

Captions

Closed captions are typically used to display the audio portion of a video as text on televisions and other devices that support the display of closed captions.

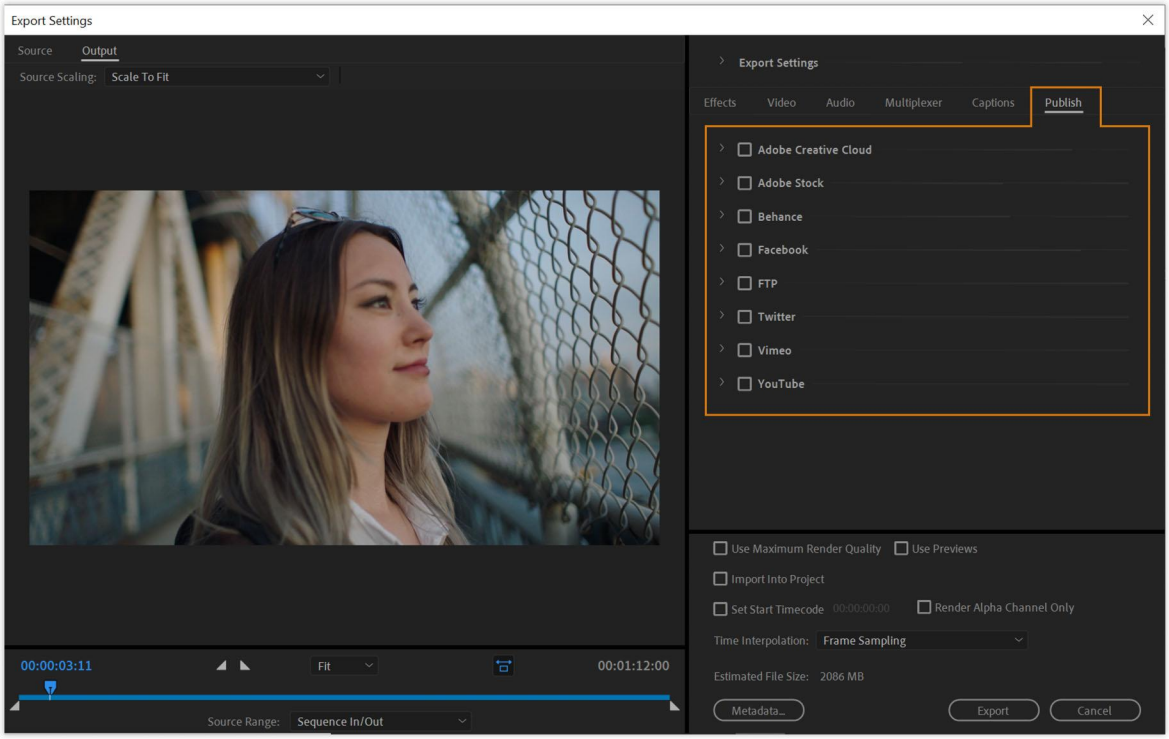
- **Export Options**
- **File Format**
- **Frame Rate**

Closed captions are typically used to display the audio portion of a video as text on televisions and other devices that support the display of closed captions.

See the Exporting Closed Caption data section for detailed information.

Publish

You can use the Publish tab to upload files to different social media platforms. You can choose from the list of system presets available on Adobe Media Encoder. For more information, see Publish settings in Adobe Media Encoder.



Publish

Render and time interpolation settings

- **Use Maximum Render Quality**

  This option helps preserve details and avoid aliasing when scaling to a frame size different from your source media. For example, exporting from a high-resolution 4-K sequence to a lower resolution HD or SD format. Enabling this option can improve quality but keep the following in mind:

  - Export times can increase significantly, especially on systems without a supported GPU.
  - Systems with supported GPU hardware automatically use maximum render quality if Renderer is set to Metal, CUDA, or OpenCL. Leave this setting deselected in those scenarios.
  - This option is only useful when exporting to a different frame size. If you're exporting at the same frame size as your source media, leave this setting deselected.

- **Use Previews**

  When this option is enabled, Adobe Media Encoder exports using the preview files already generated for your Premiere sequence instead of rendering new media. This option can help speed-up export times but may impact quality depending on the preview format you've chosen.

  For more information, see this Premiere Pro help article: Work with preview files.

  Note:

  This setting is only applicable to Premiere Pro sequences.

- **Set Start Timecode**

  Enable this option to specify a starting timecode for your exported media that is different from the source's timecode. Leave this option deselected to use the source's timecode on export.

- **Render Alpha Channel only**

  This option can be used for sources that contain an alpha channel. When enabled, only the alpha channel gets rendered in the output video and a grayscale preview of the alpha channel is shown in the Output tab. This setting is useful when exporting to formats like MXF that don't support transparency info. You can use the alpha channel-only output to define transparent areas of your video in third-party applications.

- **Time interpolation**

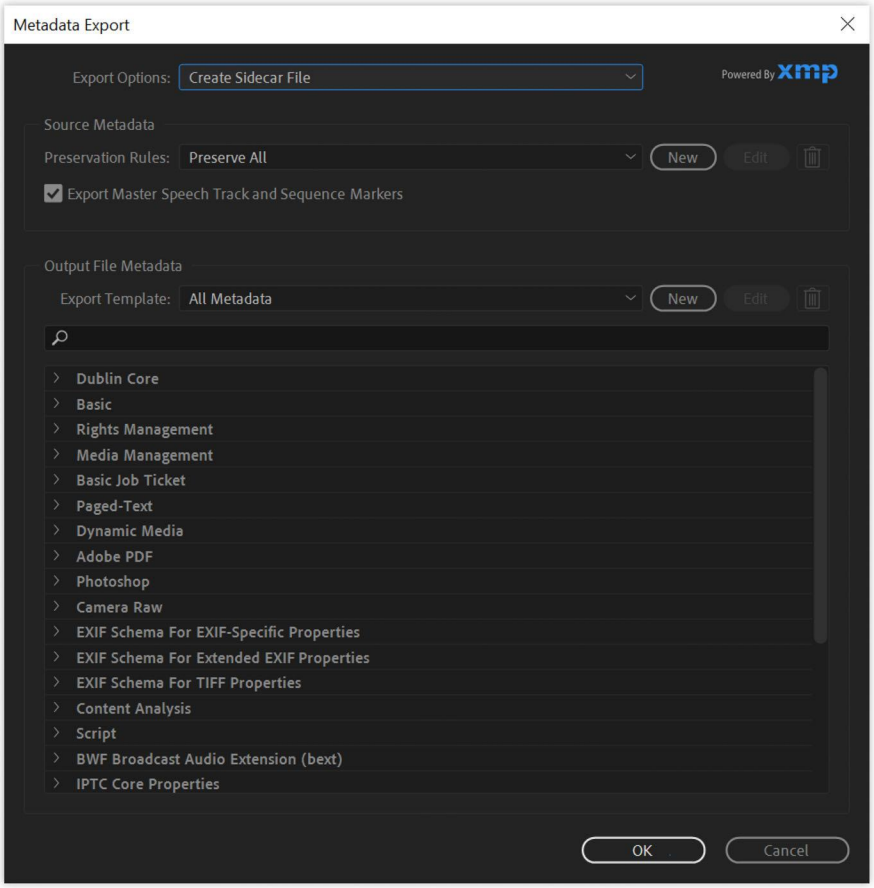
  Time Interpolation comes into play when the frame rate of your exported media is different from your source media. For example, if your source sequence is at 30 fps but you want to export it at 60 fps. Time Interpolation generates or removes frames by the following methods:

  - **Frame Sampling** – Duplicates or removes frames to achieve the desired frame rate. This option may produce stuttered or jittery playback on some footage.
  - **Frame Blending** – Adds or removes frames by blending them with adjacent frames, which can result in smoother playback.
  - **Optical Flow** – Adds or removes frames by interpolating the motion of pixels from surrounding frames. This option produces the smoothest playback usually, although artifacts may be introduced if there is significant difference between frames. Try using one of the other time interpolation settings if this error occurs.

Export and thin XMP metadata

Metadata is a set of descriptive information about a media file. Metadata can include information like creation date, file format, and timeline markers. You can choose the XMP metadata to include in your exported media from the Metadata Export dialog.

To open the Metadata Export dialog, click the **Metadata** button in the lower-right corner of the **Export Settings** dialog.



Metadata Export

Note:

You can perform many of the same actions in the Metadata category in the Preferences dialog box. (See Set preferences.) Changes made in the Preferences dialog box don't apply to selected items in the encoding queue, but the templates and rules are available for later assignment through the Metadata Export dialog box.

For more information about working with metadata in Premiere, see Managing Metadata.

- **Specify how and whether to include XMP metadata on output**

  Use the Export options menu to choose how XMP metadata is saved with your exported file:

  - **None** – No XMP metadata from the source is exported. However, basic metadata about the exported file such as export settings and start timecode is always exported, even when None is chosen.
  - **Embed in Output File** – XMP metadata is saved within the exported file itself.
  - **Create Sidecar File** – XMP metadata is saved as a separate file in the same directory as the exported file.

  Note:

  *The **Embed In Output File** option is disabled for formats that don't support embedded XMP data.*

- **Preserving XMP metadata from sources**

Many source assets contain XMP metadata. You can choose which XMP metadata from source assets is to be preserved in the encoded output files by using a preservation rule.

For single-source clips, preserving XMP metadata ensures that the production metadata from the original source flows through to the re-encoded output file. For sequences and compositions, including source metadata preserves the metadata from each of the items used to make up that sequence or composition. Excluding existing source metadata is often referred to as thinning. You may want to exclude source metadata for security purposes or privacy concerns, or to reduce the size of the output file as much as possible.

A preservation rule acts as a filter to specify which XMP metadata from a source item is passed through to an encoded output file. The preset preservation rules are Preserve All and Exclude All. Preserve All is the default.

To create your own preservation rule, click New next to the Preservation Rules menu. You can enable individual fields or categories by selecting them in the Preservation Rules Editor dialog box. To find specific fields, use the search field near the top of the Preservation Rules Editor dialog box. Be sure to give your preservation rule a descriptive name.

You can edit an existing custom preservation rule by choosing it from the Preservation Rules menu and clicking Edit.

Two kinds of source XMP metadata are handled separately from the source XMP metadata controlled by the preservation rules: sequence markers and the XMP metadata that the speech analysis features in Adobe Premiere Pro created. To include the speech XMP metadata and sequence markers, select Export Master Speech Track And Sequence Markers.

Note:

Speech-to-text has been removed in the latest release of Adobe Media Encoder. However, any speech to text metadata that has already been generated can be used in the same way as it was before.

- **Adding XMP metadata**

  An export template specifies what XMP metadata get written to the output file. For example, you can create an export template that includes various XMP metadata from the source files and adding your contact information and rights-management information to each output file.

  The export template filters out any fields that are not explicitly enabled by the current template. The only exceptions are internal properties that are automatically populated with data by the creator application, which are always included and are not editable.

  To create your own export template, click New next to the Export Template menu. You can enable individual fields or categories by selecting them in the Export Template Editor dialog box. To find specific fields, use the search field near the top of the Export Template Editor dialog box. Be sure to give your export template a descriptive name.

  You can edit an existing custom export template by choosing it from the Export Template menu and clicking Edit.

  After you have applied an export template, you can also manually enter values to add specific XMP metadata to the current encoding queue items.

  Some fields are not editable and can't be excluded from output, such as fields that are written automatically by the creator application. For example, the Format field in the Dublin Core schema and the Video Frame Rate field in the Dynamic Media schema are set by Adobe Media Encoder to accurately describe the output file, and these fields are not user-editable. Also, values that are specified by the current export template appear as not editable; to change these values, change the template or apply a different template.

  Any field that doesn't contain data, either from the template or manually entered, get excluded from the exported XMP metadata. Empty fields are not written to the output file.

Encode and export video and audio with Media Encoder

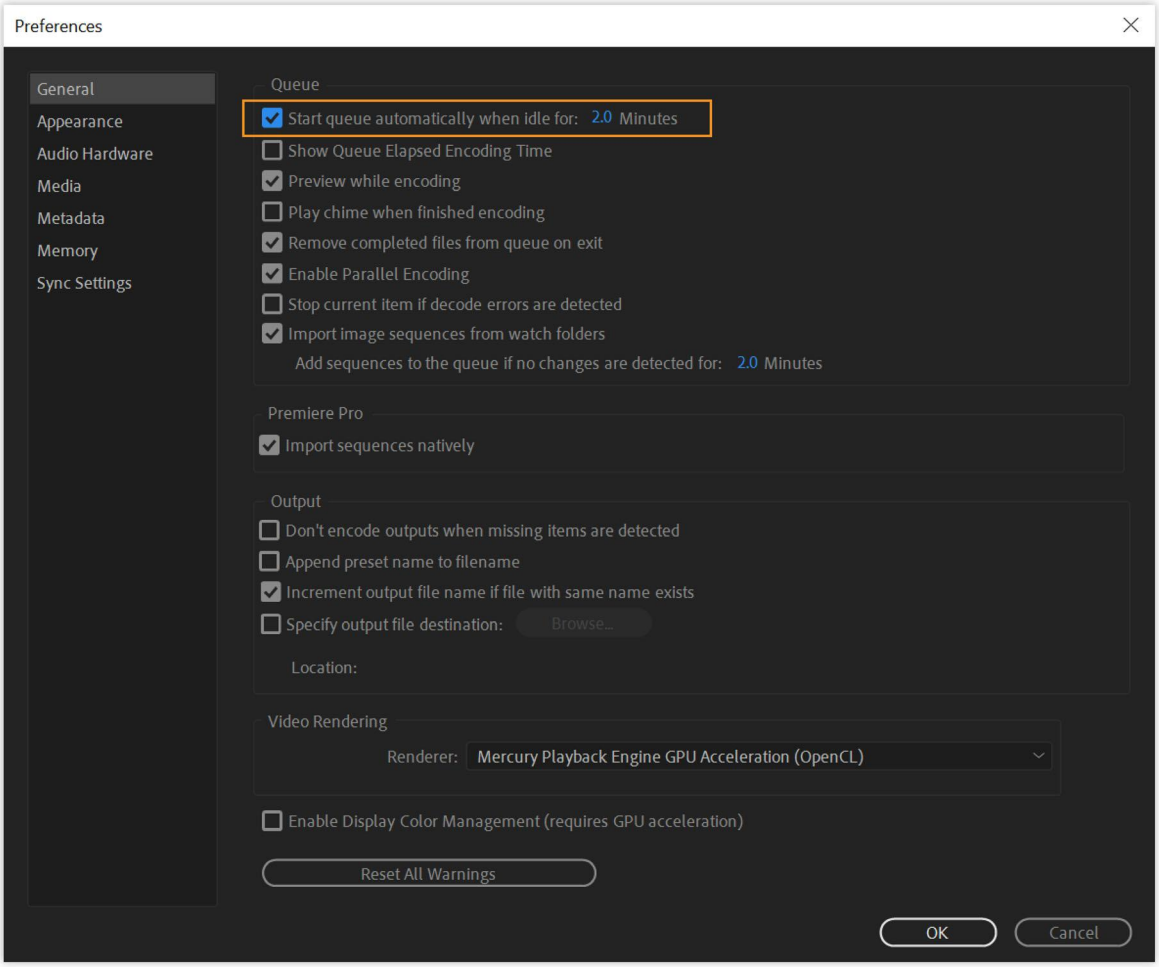
Adobe Media Encoder uses existing presets or custom settings to encode and transcode media files in different video and audio formats.

The encoding process

To encode a video or audio item, add the item to the encoding queue in Adobe Media Encoder. Select existing encoding presets or create your own custom settings. You can instruct the application to start encoding after you add an item to the queue. Or you can tell the application to wait until you decide to start encoding. You can perform the following actions using Adobe Media Encoder:

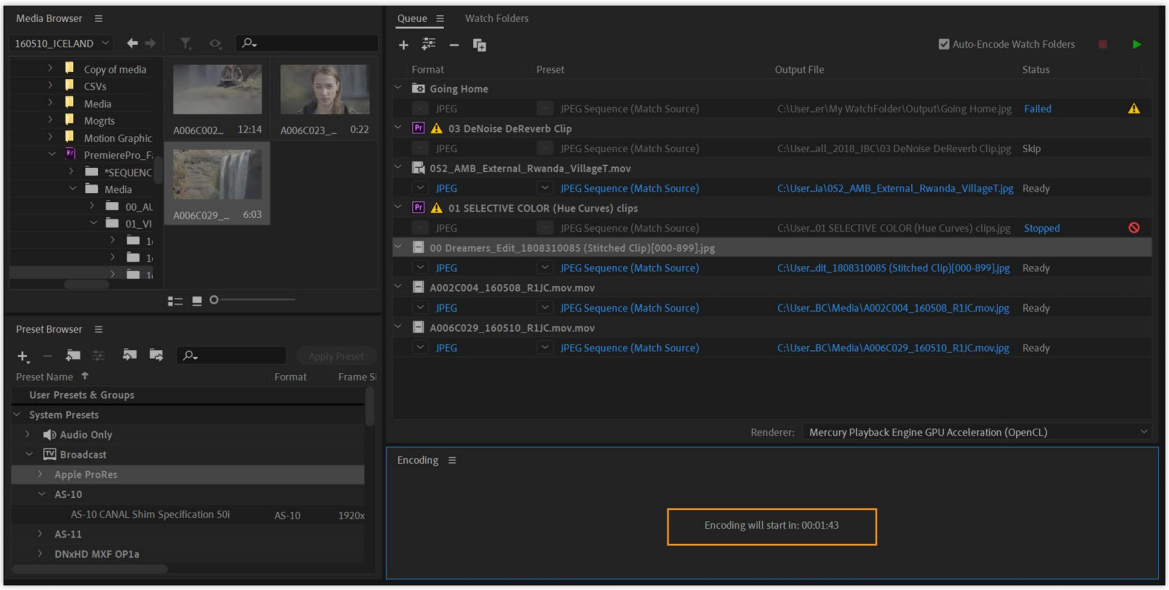
- **Add an item to the encoding queue:** Drag video or audio files into the queue panel in Adobe Media Encoder. For more information, see Import items into the encoding queue.
- **Encode the item using presets:** Select formats and presets from the Format and Presets drop-down list with the item in the queue. Or choose a preset from the Preset Browser and drag it to any item in the Queue. For more information, see Encode using presets.
- **Encode the item using custom settings:** Select the desired items in the queue panel and select **Edit > Export Settings** or click the Format and Preset listed, in the queue panel and then choose your settings. For more information, see Encode using custom settings.

To start encoding items in the queue automatically after specified duration, select the **Start queue automatically when idle for** option. Set the desired duration for idle state in the Preferences dialog box.



Preferences

Once enabled the countdown appears in the Encoding Panel. For more information, see Set preferences.



Encoding countdown

Import items into the encoding queue

To add video or audio files into the encoding queue, do one of the following:

- Drag one more files into the Queue panel from the desktop or the media browser.
- Click the Add Source button in the Queue panel and choose one or more files.
- Double-click an open area in the Queue panel and choose one or more files.

Import from Premiere Pro

To add an Adobe Premiere Pro sequence, do one of the following:

- Navigate within an Adobe Premiere Pro project in the Media Browser and click drag sequences to the Queue Panel.
- Choose **File > Add Premiere Pro Sequence**. Select a Premiere Pro project and select one or more sequences from that project.
- Click drag a sequence from the Project panel in Adobe Premiere Pro into the Queue panel.
- Click drag a Premiere Pro project from the desktop on the Queue panel.

Import from After Effects

To add an Adobe After Effects composition, do one of the following:

- Navigate within an Adobe After Effects project in the Media Browser and drag-and-drop compositions to the Queue panel.
- Choose **File > Add After Effects Composition**, select an After Effects project, and select a composition from that project.
- Click drag a composition from the Project panel in After Effects into the Queue panel.
- Click drag an After Effects project from the desktop on the Queue panel.

Stop encoding

To stop encoding, do one of the following

- To stop encoding the current item, Choose **File > Stop Current Item**. Adobe Media Encoder continues encoding the remaining items in the Queue.
- To stop encoding all items in the Queue, choose **File > Stop Queue**.

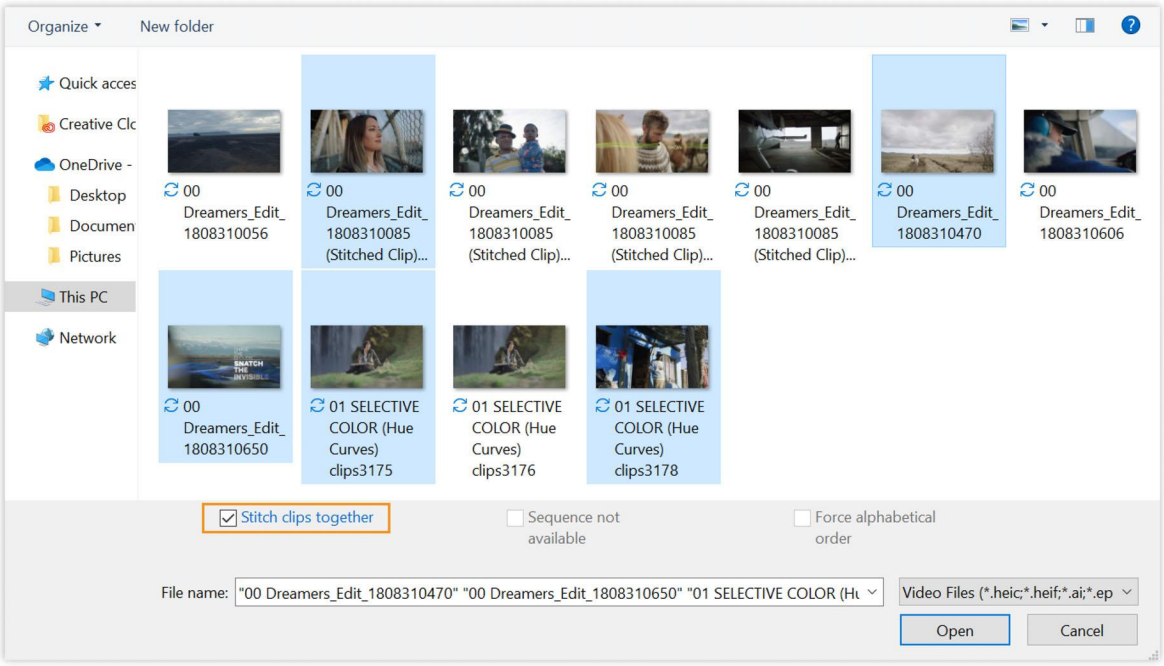
Stitching clips

You can combine multiple media files into a single file when adding them to the queue. To stitch media files together, do the following:

1 Select **File > Add Source** or click the Add Source button + from the Queue panel. The File Explorer opens.

2 Select the assets you want to stitch together.

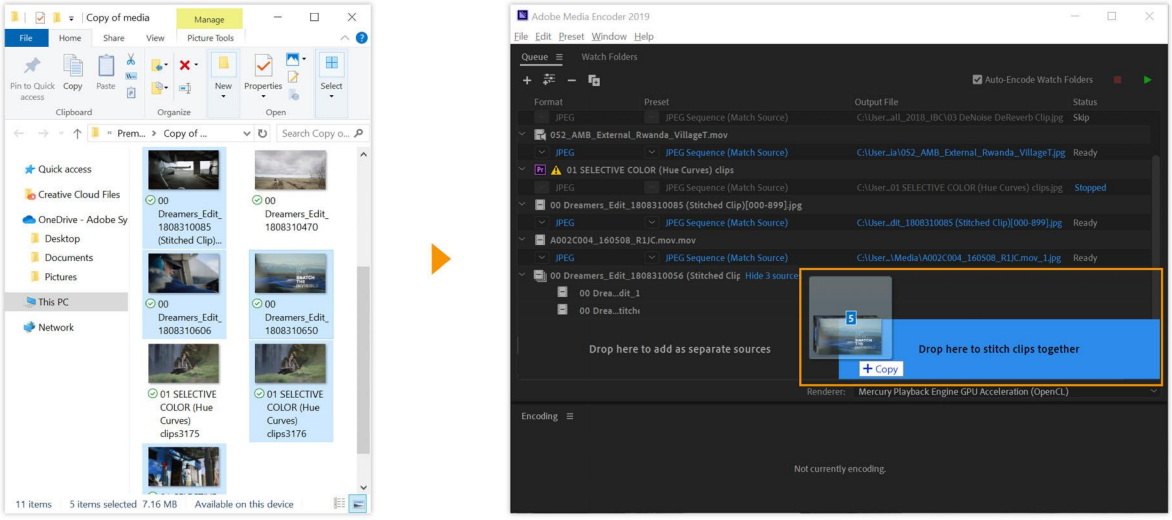
3 Check the **Stitch clips together** check box.



Stitch clips together

4 Click **Open** to add the stitched clip to the queue.

Alternately, select the clips you want to stitch. Drag them to the Queue panel and release on top of the option **Drop here to stitch clips together**.



Drop here to stitch clips together

The stitched clips are loaded in the queue. To view the individual clips, click **Show sources**. By default, the clips are sorted alphabetically. You can rearrange them according to your preference.

The name of the stitched clips is automatically set to the first clip in the series. To change the name of a clip, click the name. For more information, see Stitching clips together using Adobe Media Encoder.

Note:

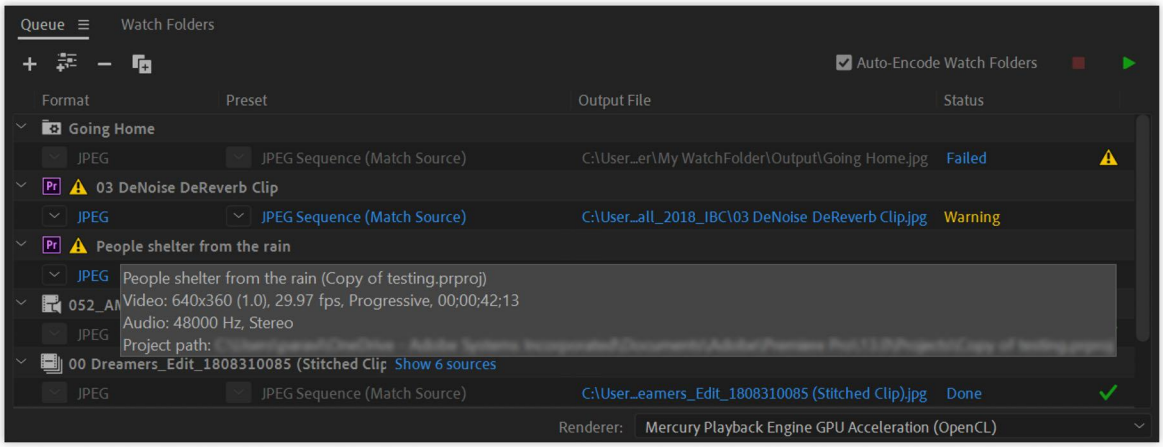
Stitched clips adhere to In and Out Points set in media browser. However, you cannot edit the duration of sources once they have been added to a stitched clip.

Identify missing items in the encoding queue

Before you start encoding, you can identify items in the queue that contain missing items. This process helps you identify and fix issues before you encode. A warning status is displayed next to the source or output that contains missing items. To view a summary of the error which is associated with this problem, hover over the icon.

Adobe Media Encoder shows a warning icon in the following cases:

- Premiere Pro projects contain offline media. In this case, Adobe Media Encoder uses proxy media in place of the missing set of media. If there are no proxies, a graphic is used that displays the message 'Media offline'.
- Some fonts are missing from Premiere Pro projects.
- Some effects are missing in Premiere Pro projects.
- Some files are missing in Overlay effects.

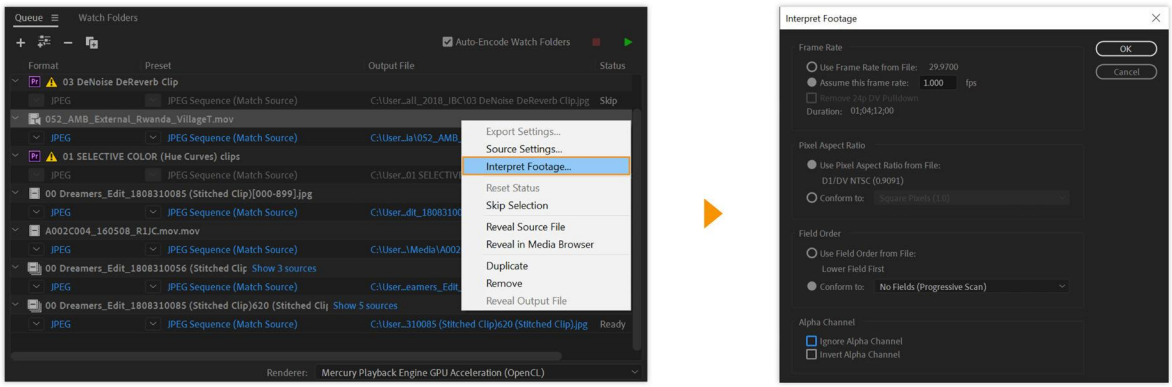


Summary of error

Interpret items in the encoding queue

When Adobe Media Encoder imports a video asset, it attempts to determine the frame rate, pixel aspect ratio, field order, and alpha channel for the video asset. If Adobe Media Encoder is wrong about any of these characteristics, you can manually assign the correct interpretation.

1. Select one or more video items from the encoding queue.
2. Do one of the following:
   - Choose **File** > **Interpret Footage**.
   - Right click the file and choose **Interpret Footage**.
3. Choose the appropriate interpretation settings.



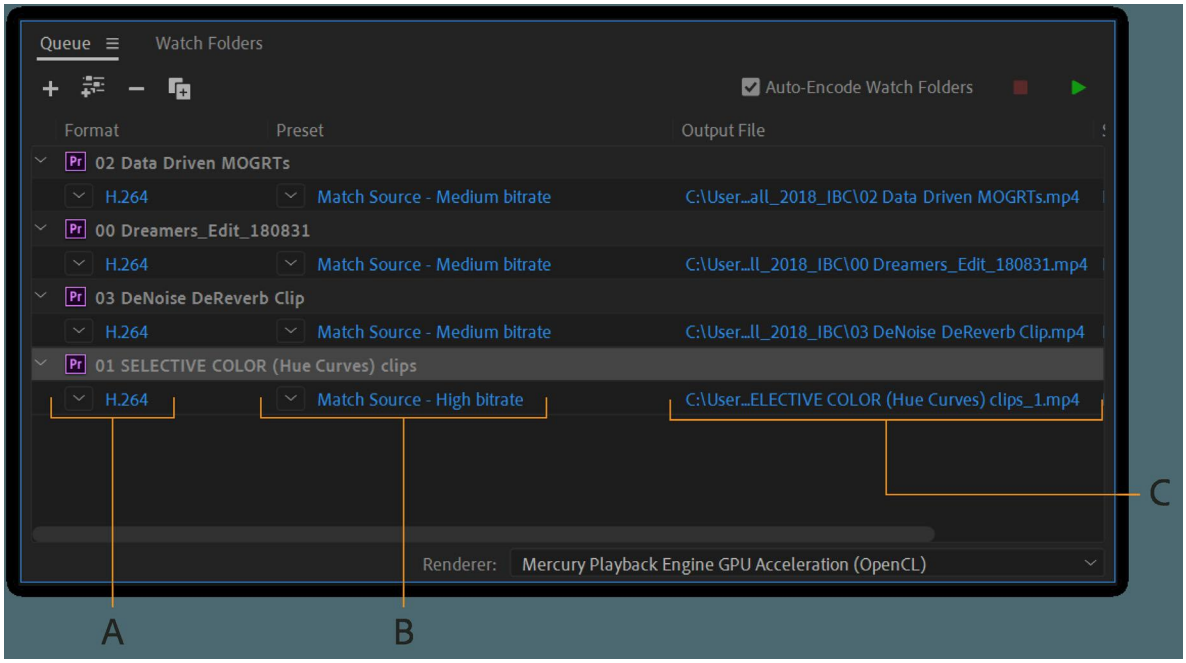
Interpret footage

Note:

The Interpret Footage option appears unavailable if you select an asset that is not a video or image asset.

Encode using presets or custom settings

Encode using presets



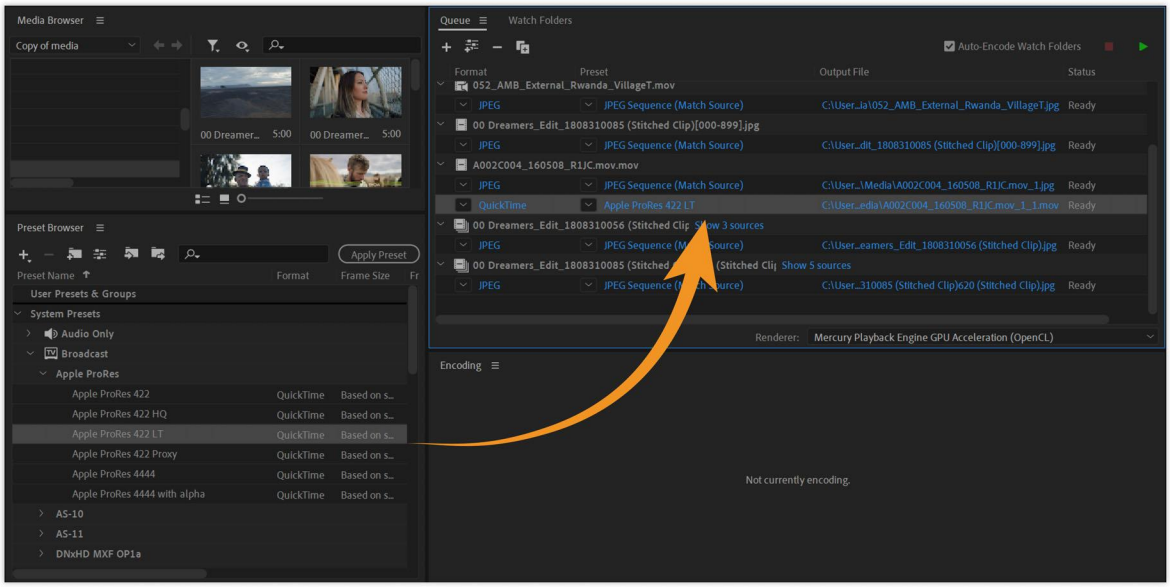
***A** Format **B** Preset **C** Destination*

1. Add items to the Queue panel. For information, see Import items into the encoding queue.
2. Choose a format that is compatible with the output device by clicking the text for the Format(A) to open the **Format** pop up containing supported file formats.
3. Choose a preset that is compatible with the output device by clicking the text for the Preset(B) to open the **Preset** pop up containing industry standard presets. For more information, see Create custom presets for Media Encoder.
    1. see Create custom presets for Media Encoder[PR1]

Link

[PR1]https://helpx.adobe.com/in/media-encoder/using/custom-encoding-presets.html

Or drag a preset from the Preset Browser and drop it in the Queue.

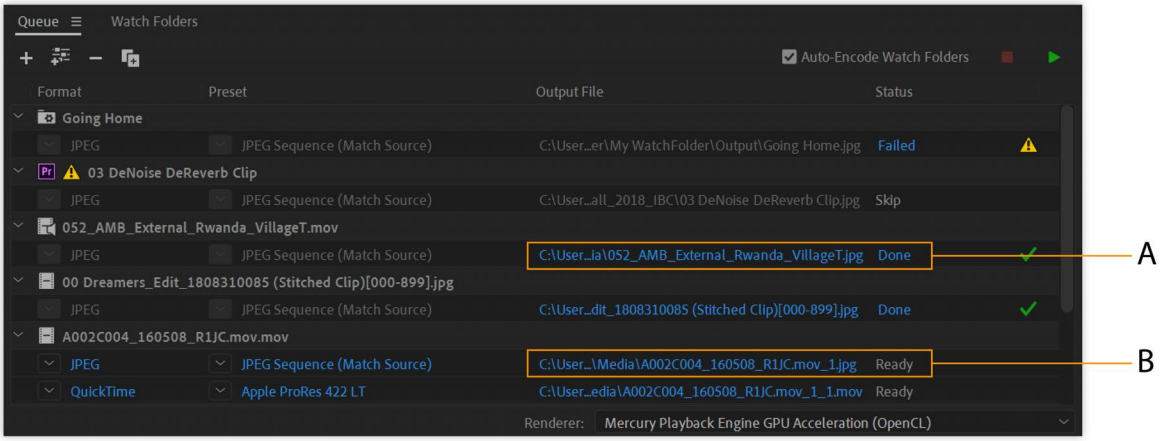


Apply preset

4 Choose a location for your export by clicking the text for Output(C), and then finding the directory or folder for your exports in the **Save As** dialog box. Click **Save**.

5 Press the **Start Queue** button.

Your files begin to be encoded to your desired format, using your chosen preset in the location you chose. After a file has been encoded, click the output file path to open the folder containing the encoded file.



***A** Output file after encoding **B** Output file before encoding*

Note:

*During the encoding process, click the **Start Queue** button once more if you would like to pause the encoding process.*

Encode using custom settings

To encode using custom settings, do the following:

1 Add items to the Queue panel. For information, see Import items into the encoding queue.

2 Open the Export Settings dialog box by doing one of the following:
   - Select the item's row for the text showing Format, preset and output file path in the queue panel and select **Edit > Export Settings**.
   - Right-click the row for the text showing Format, preset and output file path file and select **Export Settings**.
   - Click the **Format** or **Preset** name to open the **Export Settings** dialog box.
3 Set export options and click **OK**. For more information, see Export settings reference for Media Encoder.
4 With the **Export Settings** dialog box closed, click the **Start Queue** button to begin encoding your files.

For optimum performance during encoding, close the Encoding panel. Instead you can use the progress bars in the Queue panel to view the status of the encoding process.

You can do any of the following in the **Export Settings** dialog box:

- Choose a video, audio, or still-image format from the **Format** menu. For more information, see File formats supported for export.
- Choose an encoding preset from the **Preset** menu.
- Select **Export Video**, **Export Audio**, or both.
- Specify pre-encoding options, including cropping, trimming. For more information, see Export Settings dialog.
- Set options for XMP metadata export. For more information, see Export and thin XMP metadata.
- Select **Use Maximum Render Quality** or **Render At Maximum Bit Depth**.
- Select **Use Frame Blending**.
- Specify a filename and location for the encoded file by clicking the underlined text next to **Output Name** in the upper-right section of the **Export Settings** dialog box and entering a filename and location. If you don't specify a filename, Adobe Media Encoder uses the filename of the source video clip.

Note:

When the format is set to P2 Movie, the user-assigned filename is not applied. Instead, such encodes are given a six character alphanumeric name by Adobe Media Encoder. The Output Name is saved to the clip's metadata, and is shown as the clip name in Adobe Premiere Pro.

You can specify a destination folder in which to save the encoded file relative to the folder containing the source video clip. When specifying a destination folder, ensure that the destination folder you specify exists. If you specify a folder that does not exist, an error message informs you that the file cannot be encoded because the folder cannot be found.

Save the encoding queue

The encoding queue and encoding settings are saved automatically when you exit Adobe Media Encoder. The encoding queue is also saved automatically when a user starts an encoding process.

To manually save the encoding queue, choose **File > Save Queue**.

Note:

*Turn off the **Preferences > Remove completed files from the queue on exit** check box if you want to keep completed encoded items in the Queue when you close and restart Adobe Media Encoder.*

Change output file path for multiple sources

Follow the steps below to change the Output File path for multiple outputs (at the same time):

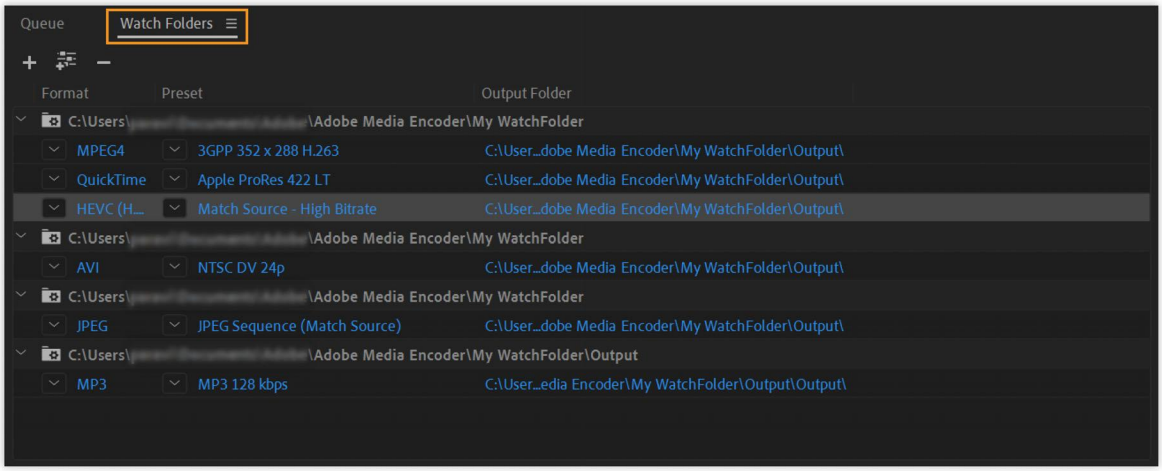
1. Select multiple sources in the Queue using Shift-click.
2. Click the text for the **Output File** of one source in the current selection.
3. Choose a path in the **Select an output folder** dialog and click **Choose**.

Selected outputs point to the new directory but retain their unique output filenames.

Watch folder

You can configure Adobe Media Encoder to look for files in certain folders called watch folders. Adobe Media Encoder automatically encodes the files placed in the watch folder. When Adobe Media Encoder finds a video or audio file in a watch folder, it encodes the file using the encoding settings assigned to the folder. It then exports the encoded file to an Output folder created inside the watch folder.

Using watch folders, Adobe Media Encoder automates the process of Queuing and Rendering of media files. You can create multiple versions of a source by adding different output instances using different formats or presets.



Watch Folders panel

The Watch Folders panel in In Adobe Media Encoder can be used to add and manage folders. You can add a watch folder in one of the following ways:

- Choose **File > Add Watch Folder** and select a folder.
- Double click an empty area in the Watch Folders panel and select a folder.
- Create a folder in Explorer (Windows) or Finder (Mac OS), and then drag it to the Watch Folders panel.

The items added to the encoding queue by the watch folder is encoded along with other items in the queue when you start the queue.

Note:

*If you have the "**start queue automatically when idle for**" preference selected, encoding begins when the specified amount of time has elapsed after the watch folder has added an item to the encoding queue.*

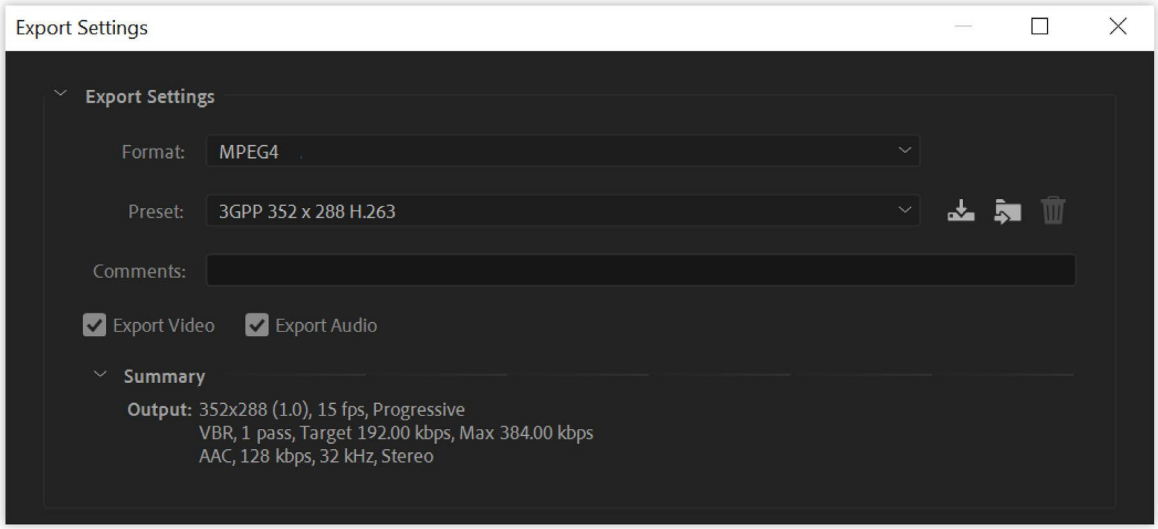
*Keep the **Auto-Encode Watch Folders** check box enabled to automatically encode items when they are added to the watch folder.*

Create output in multiple formats using watch folders

You can generate multiple outputs with a single operation by using watch folders. For example, you want to generate an AVI movie, and a JPEG thumbnail image whenever you transcode a video asset.

To create these files with a single user operation, follow these steps:

1. Create a folder using File Explorer (Windows) or Finder (macOS) called "My_WatchFolder".
2. Create a watch folder by clicking the Add Folder button , and then navigate to the folder you just made, "My_Watchfolder."
   - Click **Format** and select **MPEG4** as the format from the pop-up menu.
   - Click **Preset** and select the desired setting from the Preset pop-up menu.

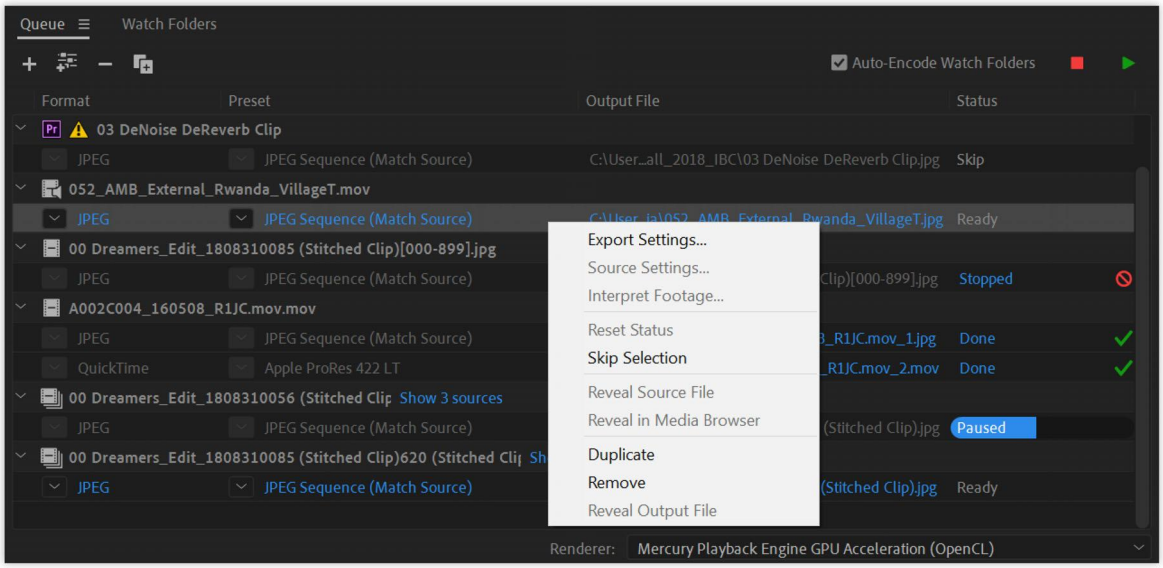


Export settings

   - Click **Output Folder**. Select a location where you would like the output to be generated.
3. Create a Watch Folder item that also points to the folder "My_Watchfolder," just like Step 2.
   - Click **Format** and select **AVI** as the format from the pop-up menu.
   - Click **Preset** and select the desired setting from the Preset pop-up menu.
   - Click **Output Folder**. Select a location where you would like the output to be generated.
4. Create a Watch Folder item that also points to the folder "My_Watchfolder," just like Step 2 and Step 3.
   - Click **Format** and select **JPEG** as the format from the pop-up menu.
   - Click **Preset** and select the desired setting from the Preset pop-up menu.
   - Click **Output Folder**. Select a location where you would like the output to be generated.
5. Click drag the source file into "My_WatchFolder," and then click the **Start Queue** button. The encoding process begins automatically if the **Auto-Encode Watch Folders** is enabled.

When complete, each file is in its expected output locations.

Remove, duplicate, and skip items in the encoding queue



Remove, duplicate, and skip items in the encoding queue

Remove items from the encoding queue

To remove items from the encoding queue, do the following:

1. Select the item, or items that you want to remove from the encoding queue.
2. Do one of the following:
   - Right-click the file and choose the **Remove** button.
   - Choose **Edit** > **Clear**, or press the Delete key.
   - Select **Yes** to confirm the Removal. (Check **Don't ask again** to avoid the confirmation window to appear every time you remove an item from Queue)

Duplicate items in the encoding queue

To duplicate items in the encoding queue, do the following:

1. Select the item, or items that you want to duplicate from the encoding queue.
2. Do one of the following:
   - Right-click the file and choose **Duplicate**.
   - Click the Duplicate button, choose **Edit** > **Duplicate**
   - Press **Ctrl+D** (Windows), or **Command+D** (macOS)

Skip items in the encoding queue

To skip items in the encoding queue, do the following:

1. Select the item, or items that you want to skip in the encoding queue.
2. Do one of the following:
   - Choose **Edit** > **Skip Selection.**

- Right-click the file and choose **Skip Selection**.

Reset status of items in the encoding queue

To reset the status of a file in the encoding queue, do the following:

1. Select the items in the encoding queue that you want to reset to the **Ready** state.
2. Do one of the following:
   - Choose **Edit** > **Reset** Status.
   - Right-click the file and choose **Edit** > **Reset Status**.

Monitor encoding progress

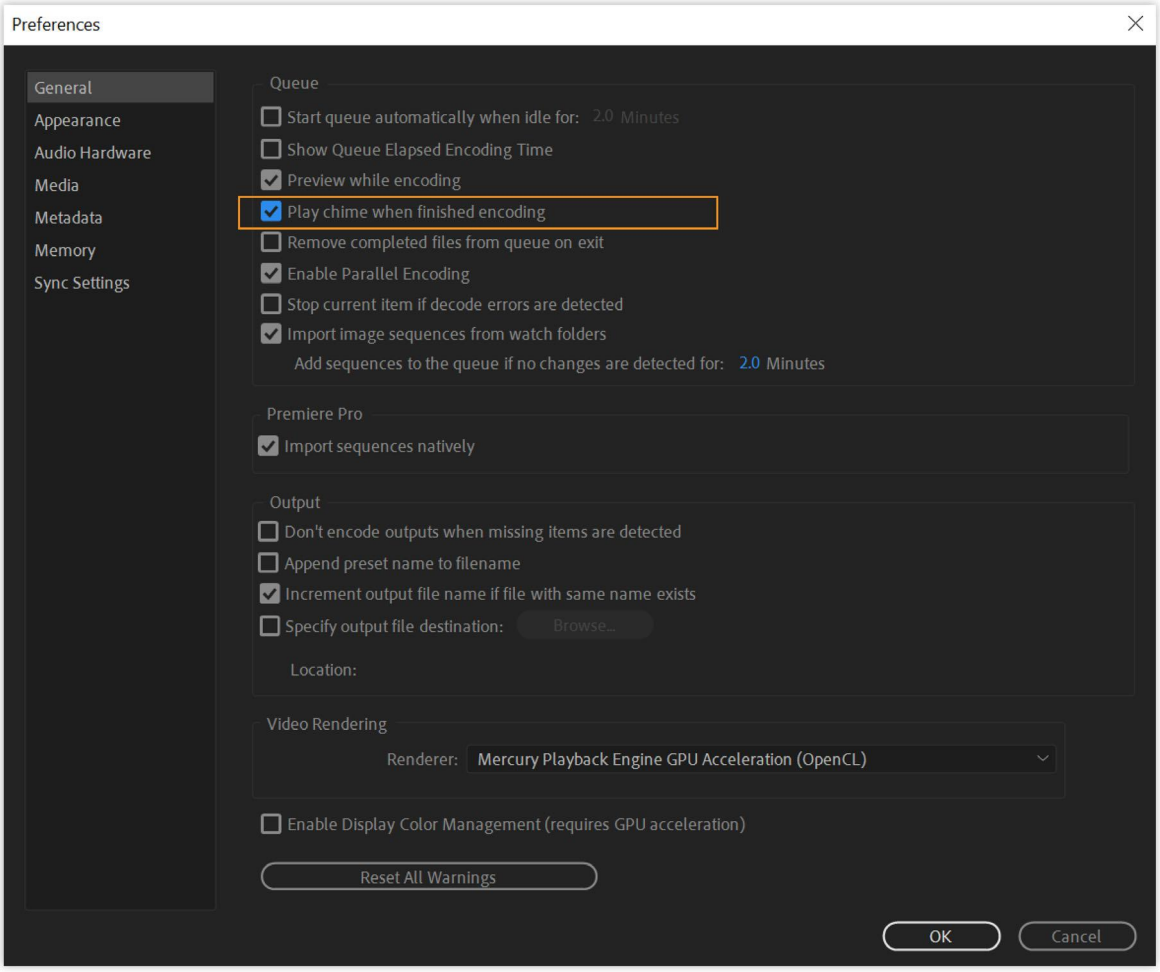
While an item is being encoded, the **Status** column of the encoding queue provides the status of each item. Adobe Media Encoder can encode multiple outputs from a single source simultaneously. However, source files are processed sequentially based on their order in the Queue.

You can continue to work on the application while encoding is in progress. You can add, remove, or reorder items in the queue or watch folder. However, outputs that are currently being encoded cannot be edited.

- **Ready** The item is in the encoding queue but has not been encoded. You can remove a file from the queue that has not been encoded and is not being encoded.
- Done The item has been successfully encoded.
- Stopped The user canceled the encoding process while the item was being encoded.
- Failed Adobe Media Encoder encountered an error when attempting to encode the specified item.
- **Skip** The user can skip one, or more selected files. With the files selected, choose Edit > Skip Selection.

Audible alerts when jobs completed (successfully and with errors)

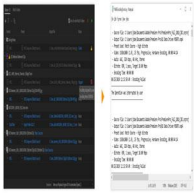
Adobe Media Encoder has audible alerts. It plays an audible alert at the completion of the jobs in the **Queue**. A different alert sounds if any error conditions are detected. If you do not want to hear them, these alerts can be disabled in preferences.



Preferences

Display log

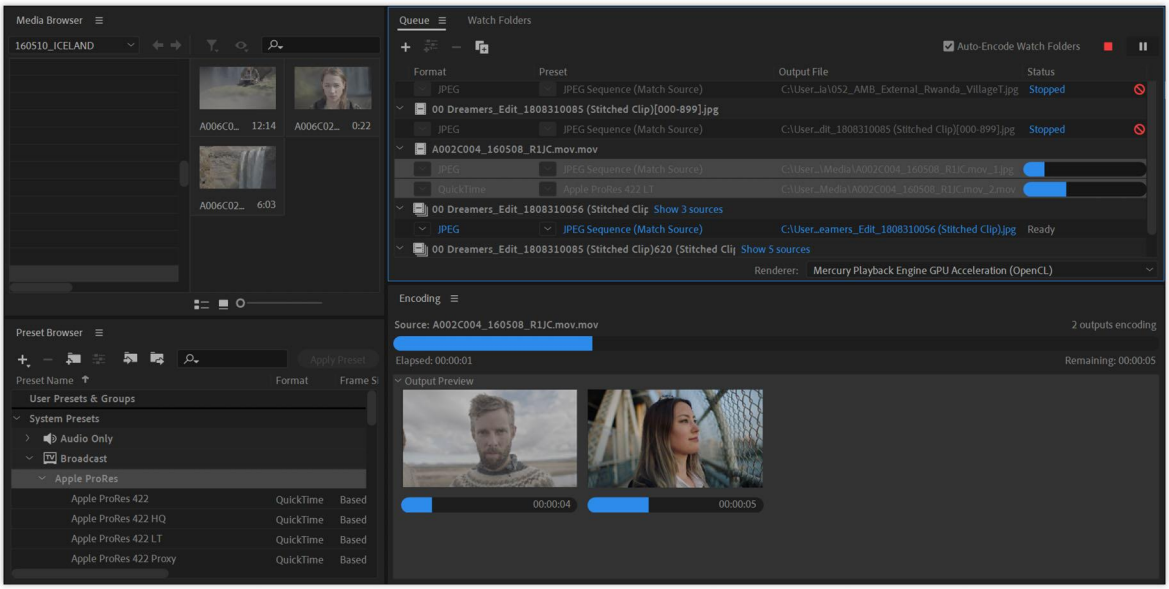
To see a tool tip with the error message, hover over the status icon. To open the log for any item for which encoding has been completed successfully, stopped, or failed, click the status.



Display log

Parallel encoding

Adobe Media Encoder encodes all sources in sequence, but encodes all outputs of a source in parallel. It is used to export multiple formats for the same source simultaneously, but it cannot be used to export different sources simultaneously.



Parallel encoding

Parallel encoding is on by default. To disable parallel encoding, select ***Edit*** *>* ***Preferences****, and deselect* ***Enable Parallel Encoding****.*

When you encode multiple outputs simultaneously, the Encoding panel displays a thumbnail preview, progress bar, and the completion time estimate of each encoding output.

In certain cases, export settings require an output to encode in serial rather than in parallel mode. In such cases, the queue returns to parallel encoding after temporary serial encoding is complete.

Managing the media cache database

When Adobe Media Encoder imports video and audio in some formats, it processes and caches versions of these items that it can readily access. Imported audio files are each conformed to a new *.cfa* file, and *MPEG* files are indexed to a new *.mpgindex* file.

Note:

When you first import a file, you may experience a delay while the media is being processed and cached.

A database retains links to each of the cached media files. This media cache database is shared with Adobe Media Encoder, Adobe Premiere Pro, and After Effects so that each of these applications can each read from and write to the same set of cached media files. If you change the location of the database from within any of these applications, the location is updated for other applications, too. Each application can use its own cache folder, but the same database keeps track of them all.

You can change the locations of the media cache database and the cached files using **Edit>Preferences>Media>Media Cache Files**. For more information, see Set preferences.)

To change the location of the media cache database or the media cache itself, click one of the Browse buttons in the Media preferences.

To remove conformed and indexed files from the cache and to remove their entries from the database, click Clean. This command only removes files associated with items for which the source file is no longer available.

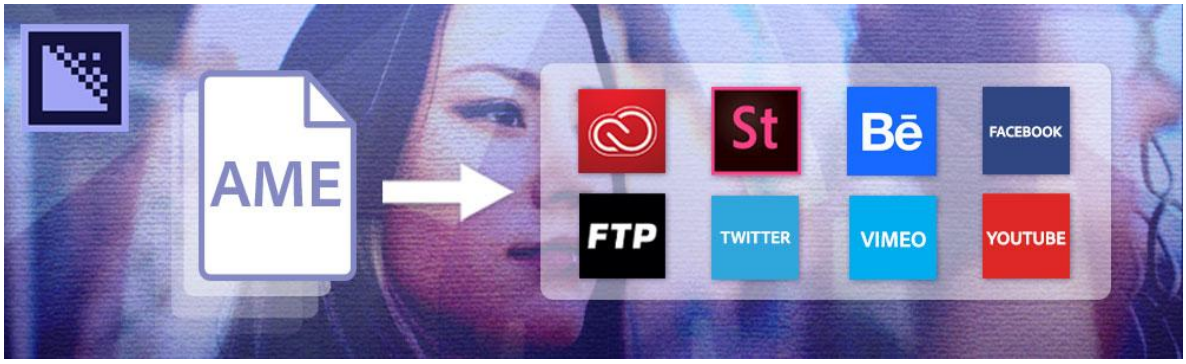
Note:

*Before you click the **Clean** button, make sure that any storage devices that contain your currently used source media are connected to your computer. If the footage is determined to be missing because the storage device on which it is located is not connected, the associated files in the media cache will be removed. Following this, you would need to reconform or re-index the footage when you attempt to use the footage later.*

*Cleaning the database and cache using the **Clean** button does not remove files that are associated with footage items for which the source files are still available. To manually remove the conformed files and index files, navigate to the media cache folder and delete the files. The location of the media cache folder is shown in the Media preferences. If the path is truncated, click the **Browse** button to show the path.*

Publish settings in Adobe Media Encoder

You can upload files to various destinations such as Adobe Creative Cloud, Adobe Stock, Behance, Facebook, and more.



Publish destinations

Note:

If a publishing destination does not support a particular format, it is not displayed in the Publish tab.

Adobe Creative Cloud

To copy exported files from Adobe Media Encoder to your Creative Cloud folder, check the Creative Cloud box. They files are synced to the cloud through the Creative Cloud desktop application. Files get copied to the root directory of the Creative Cloud folder by default.

To upload your file to Creative Cloud, check the Creative Cloud box. The Creative Cloud option includes the following settings:

- **Creative Cloud folder:**

It is the Creative Cloud folder where the files are copied to.

- Link**Add subfolder:**

It is the Subfolder under the Creative Cloud folder to which the files are copied. You can create nested subfolders by adding \ (backward-slash) for Windows and / (forward-slash) for Mac OS between folder names.

If you close the Adobe Media Encoder application when uploads are in progress, a warning dialog is displayed. It prompts you to finish uploading the files before closing the application.

Note:

*Ensure that you have enabled file synchronization under **Preferences** > **Files** > **Sync On/Off** in the CC desktop application.*

Adobe Stock

To upload your encoded file to Adobe Stock, check the box next to Adobe Stock.

1. Click **Sign in**. You get redirected to the Adobe Stock login page
2. Authorize your credentials in Creative Cloud. To save your settings, click **OK**.

Behance

Check the box next to Behance.

1. Click **Sign in**. You get redirected to the Behance login page.
2. Allow Adobe Media Encoder to manage your Behance videos by entering your credentials.
3. In the **Description** field, enter a description of your upload.
4. In the **Tag** field, create keywords for the uploaded video by adding words separated by commas. Since this field is a required field, you cannot leave it blank.
5. To delete the local file after uploading to Behance, select **Delete local file after upload**.

Facebook

To upload your encoded file to Facebook, check the box next to Facebook.

1. Click **Sign in**. You get redirected to the Facebook login page.
2. To allow Adobe Media Encoder to manage your Facebook videos, enter your credentials.
3. In the **Pages** field, check to see pages that exist for your Facebook account. To upload your video, choose a page from the menu.
4. In the **Title** field, enter a name for your uploaded file. If you leave this field blank, the output filename gets used as the title.
5. In the **Description** field, enter a description of your upload.
6. To delete the local file after uploading to Facebook, select **Delete local file after upload**.

FTP

A File Transfer Protocol (FTP) server has storage space allocated for file sharing. FTP is a common method for transferring files over a network and is especially useful for sharing relatively large files using an Internet connection. The server's administrator can provide you with the details for connecting to the server.

To upload your encoded file to an FTP, check the box next to FTP.

1. In the **Username** field, enter your username, as specified by the server administrator.
2. In the **Password** field, enter the password required to log in to the server.
3. In the **Server** field, enter the DNS or IP address of the server on which the FTP site is located.
4. In the **Port** field, enter the number assigned to the FTP server's command port. By default, it is 21.
5. In the **Remote Path**, enter the access location on the FTP. It is expressed as a file path.
6. In the **Retries** field, enter the number of attempts to contact the server if a connection is not established.
7. To delete the local file after uploading to Facebook, select **Delete local file after upload**.

Twitter

To upload your encoded file to Twitter, check the box next to Twitter.

1. Click **Sign in**. You get redirected to the Twitter login page.
2. Enter your credentials and allow Adobe Media Encoder to manage your Twitter videos.
3. Select **Status** and type a description for your video.
4. To delete the local file after uploading to Twitter, select the **Delete local file after upload** option.

Note:

Twitter videos must be 2 minutes and 20 seconds or less in duration and the status text must contain no more than 280 characters. For Japanese, Korean, and Chinese languages, the limit is 140 characters.

Vimeo

To upload your encoded file to Vimeo, check the box next to Vimeo.

1. Click **Sign in**. You get redirected to the log in screen.
2. To manage your Vimeo videos, enter your credentials and allow Adobe Media Encoder.
3. Close the browser. You can see the account that you used to log in to Vimeo is displayed under Account settings.
4. In the **Channel** field, specify the channel you would like to export the video to.
5. In the **Title** field, enter a name for your uploaded file. If you leave this blank, the output filename gets used as the title.
6. In the **Description** field, enter a description for your uploaded video.
7. In the **Viewable** by field, set the preference so that your videos are viewable by:
   - Only me (default)
   - Anybody
   - Anybody with a password
8. In the **Tags** field, create keywords for the uploaded video by adding words separated by commas.
9. To delete the local file after uploading to Twitter, select the **Delete local file after upload** option.

Note:

If you deny permission to Adobe Media Encoder to manage your Vimeo videos, you see an "Authorization denied" message. You get taken back to the Adobe Media Encoder application.

YouTube

To upload your encoded file to YouTube, check the box next to YouTube.

1. Click **Sign in**. You are redirected to the **Log in** screen on the YouTube/Google site.
2. Enter your credentials and allow Adobe Media Encoder to manage your YouTube videos.
3. Close the browser, and the account that you used to log in to YouTube is displayed under **Account settings** back in Adobe Media Encoder.
4. In the **Channel**field, specify the channel you would like to export the video to.

   To upload to a different channel, click **Add** and select another existing channel from your YouTube account. Each channel you add appears in the Channel menu.
5. In the **Playlist**field, choose a playlist from the available Playlist menu in your YouTube account.
6. In the **Title**field, enter a name for your uploaded file. If you leave this blank, the output filename gets used as the title.
7. In the **Description**field, enter a description for your uploaded video.
8. In the **Privacy** field, set the privacy settings for who can view your video:
   - Private
   - Public
   - Unlisted (default)
9. In the **Tags** field, create keywords for the uploaded video by adding words separated by commas
10. In the **Custom Thumbnail** field, choose to upload a custom thumbnail for your YouTube Video. This setting has the following options:
    - **None**- YouTube automatically chooses a thumbnail for the uploaded video.
    - **Frame from source video** - Enter a timecode value to use a frame from your video to use as a custom thumbnail. Click the Use Current Frame option to quickly choose the current frame shown in the preview of Export Settings.
    - **From Image File** - Select an external image file to use as a custom thumbnail. Select **Choose a file...** from the Thumbnail File menu and specify the image file you want to use.

    Note:

    Verify your YouTube account to enable custom thumbnail uploads on YouTube. For more information, see this link from the YouTube Help page, Add Video Thumbnails.
11. To delete the local file after uploading to Twitter, select the **Delete local file after upload** option.

Note:

If you deny permission to Adobe Media Encoder to manage your YouTube videos, you see an "Authorization denied" message. You are reverted to the Adobe Media Encoder application.